

# X1 compilations -- Page One

<u>Date</u>	<u>Version #</u>	<u>Size</u>	<u>objects</u>	<u>Globals</u>	<u>Vocab</u>	<u>Pre-load</u>
10/8/85	1	30,804	25	96	391	9,075
10/9/85	2	33,268	32	98	404	9,440
10/10/85	3	35,178	37	100	418	9,700
10/11/85	4	35,628	38	100	420	9,763
10/14/85	5	41,892	57	103	458	10,575
10/15/85	6	43,166	58	105	464	10,708
10/17/85	7	48,568	67	111	484	11,163
10/21/85	8	50,498	77	111	500	11,565
10/21/85	9	52,134	81	113	507	11,761
10/22/85	10	52,958	82	114	508	11,837
10/22/85	11	53,920	83	115	510	11,889
10/24/85	12	56,024	86	115	524	12,160
10/24/85	13	58,208	92	117	538	12,443
10/25/85	14	59,384	96	124	538	12,594
10/28/85	15	60,200	99	124	541	12,755
10/28/85	16	61,068	101	124	541	12,815
10/29/85	17	63,046	103	126	544	12,896
11/5/85	18	63,956	104	126	548	12,925
11/12/85	19	69,098	115	131	559	14,010
11/13/85	20	69,710	115	133	559	14,012
11/13/85	21	69,836	115	134	559	14,022
11/14/85	22	69,910	115	134	559	14,022
11/15/85	23	72,182	117	138	563	14,144
11/17/85	24	72,690	117	139	577	14,259
11/18/85	25	74,666	118	141	584	14,405
11/18/85	26	75,164	121	142	589	14,511
11/20/85	27	76,118	121	142	591	14,555
11/21/85	28	77,142	122	143	597	14,658
11/25/85	29	77,288	122	143	598	14,672
11/25/85	30 (1st compression)	72,062	130	144	609	15,554
11/25/85	31	72,572	132	144	612	15,645
11/26/85	32	74,068	132	147	612	15,678
12/3/85	33	74,340	134	149	616	15,777
12/5/85	34	76,328	138	155	626	15,995
12/5/85	35	77,212	140	155	645	16,294
12/5/85	36	77,806	140	155	648	16,354
12/6/85	37	78,424	140	155	648	16,365
12/10/85	38	79,828	145	155	656	16,572
12/12/85	39	82,012	148	159	667	16,730

# X1 Compilations -- Page Two

<u>Date</u>	<u>Version #</u>	<u>Size</u>	<u>Objects</u>	<u>Globals</u>	<u>Vocab</u>	<u>Pre-Load</u>
12/12/85	40	82,608	148	159	677	16,936
12/12/85	41	82,668	148	159	677	16,936
12/16/85	42	83,658	148	161	677	16,937
12/16/85	43	84,460	148	163	677	16,953
12/19/85	44	86,408	148	164	677	16,964
12/19/85	45 (2nd compression)	86,270	149	164	681	17,017
1/3/86	46 (begin pre-Alpha)	86,492	149	164	681	17,017
1/5/86	47	87,662	149	163	700	17,217
1/7/86	48	88,208	150	162	709	17,338
1/9/86	49	89,976	151	163	730	17,708
1/10/86	50	90,308	155	163	732	17,720
1/10/86	51	91,466	159	164	738	17,913
1/13/86	52	94,522	167	167	744	18,248
1/17/86	53	96,388	174	168	756	18,594
1/18/86	54	96,534	174	168	762	18,656
1/19/86	55	97,372	175	168	768	18,883
1/19/86	56	97,296	175	168	770	18,868
1/21/86	57 (begin Full-Alpha)	99,484	176	169	776	19,123
1/23/86	58	99,852	176	169	779	19,173
1/24/86	59	99,990	176	168	782	19,192
1/27/86	60	100,208	176	168	783	19,240
1/27/86	61	100,202	176	168	783	19,240
1/27/86	62	101,250	178	170	796	19,478
1/28/86	63	100,864	178	172	795	19,355
1/29/86	64	101,998	178	170	797	19,388
1/29/86	65	103,318	178	170	804	19,547
2/2/86	66	103,692	178	170	806	19,582
2/4/86	67	104,198	178	171	807	19,614
2/4/86	68	104,406	178	171	807	19,619
2/4/86	69	105,042	178	171	811	19,671
2/6/86	70	105,994	181	172	819	19,848
2/6/86	71	106,356	182	173	819	19,863
2/3/86	72	108,368	185	175	828	20,069
2/8/86	73	108,340	185	175	828	20,039
2/9/86	74	108,466	185	175	829	20,046
2/10/86	75 (3rd compression)	108,834	185	177	831	20,082
2/11/86	76	111,330	186	180	837	20,246
2/12/86	77	111,810	186	180	842	20,377



# X1 Compilations -- Page Three

Date	Version #	Size	Objects	Globals	Vocab	Pre-Load
2/12/86	78	112,822	187	180	847	20,528
2/12/86	79	113,060	187	180	849	20,551
2/13/86	80	114,704	186	183	865	20,705
2/13/86	81	114,830	186	184	865	20,707
2/13/86	82	115,244	186	185	865	20,709
2/14/86	83	117,192	186	185	884	21,026
2/15/86	84	117,672	187	185	890	21,127
2/15/86	85	118,044	187	186	891	21,139
2/15/86	86	119,132	189	189	897	21,280
2/19/86	87	120,312	193	189	905	21,510
2/20/86	88	120,370	193	189	915	21,595
2/22/86	89	121,576	193	187	918	21,635
2/22/86	90	121,882	200	187	922	21,891
2/23/86	91	122,614	201	190	925	21,980
2/24/86	92	123,228	201	190	929	21,140
2/24/86	93	123,228	201	190	929	22,140
2/25/86	94	125,732	211	200	947	22,585
2/25/86	95	126,508	212	201	948	22,619
2/25/86	96	126,588	212	201	948	22,619
2/26/86	97	127,532	215	202	965	22,757
2/26/86	98	127,918	215	202	973	22,878
2/27/86	99	128,160	214	204	969	22,813
2/27/86	100	128,148	214	204	969	22,813
3/1/86	101	128,132	216	204	973	22,949
3/2/86	102	128,276	217	205	974	23,005
3/3/86	103 (4th Compression)	127,212	217	205	963	22,779
3/3/86	104	127,344	217	205	963	22,779
3/10/86	105	124,902	218	211	965	22,820
3/10/86	106 (5th Compression)	122,816	218	219	964	22,772
3/12/86	107	123,554	218	224	965	22,829
3/13/86	108	123,944	220	225	986	23,063
3/14/86	109	125,250	220	229	987	23,144
3/15/86	110	125,408	220	231	986	23,138
3/17/86	111	125,366	223	233	986	23,296
3/18/86	112	126,810	224	236	1000	23,507
3/19/86	113	127,580	227	234	1014	23,730
3/21/86	114	128,210	227	234	1015	23,746

# X.1 Compilations -- Pages Four

<u>Date</u>	<u>Version #</u>	<u>Size</u>	<u>Objects</u>	<u>Globals</u>	<u>Vocab</u>	<u>Pre-Load</u>
3/21/86	115	128,210	227	234	1015	23,746
3/22/86	116	128,394	227	234	1019	23,801
3/22/86	117	128,790	228	234	997	23,686
3/23/86	118 (Beta)	129,012	226	234	998	23,665
3/26/86	119	128,662	226	234	998	23,678
4/2/86	120	128,078	226	234	998	23,678
4/3/86	121	127,612	226	236	998	23,683
4/4/86	122	127,618	226	236	998	23,683
4/4/86	123	127,194	226	237	998	23,685
4/6/86	124	127,056	226	237	998	23,685
4/7/86	125	126,660	226	237	998	23,699
4/8/86	126	126,446	226	237	998	23,699
4/8/86	127 (6 <sup>th</sup> Compression)	126,248	226	237	998	23,705
4/9/86	128	126,328	226	238	1001	23,734
4/13/86	129	126,318	226	239	1000	23,734
4/13/86	130	126,570	226	239	1000	23,735
4/14/86	131	126,750	226	239	1001	23,749
4/15/86	132	127,010	226	238	1002	23,756
4/16/86	133	127,318	226	238	1003	23,780
4/17/86	134	127,388	226	238	1004	23,787
4/18/86	135	127,674	226	238	1004	23,788
4/23/86	136	127,746	226	237	1004	23,801
4/23/86	137	127,758	226	237	1004	23,801
4/24/86	138	128,080	226	237	1003	23,795
4/24/86	139	128,266	226	236	1006	23,815
4/30/86	140	128,272	226	237	1006	23,809
5/4/86	141	128,736	226	237	999	23,749
5/5/86	142	128,736	226	237	999	23,749
5/6/86	143	128,854	226	237	999	23,749
5/7/86	144	128,962	226	238	999	23,751
5/12/86	145	129,072	226	238	1001	23,789
5/12/86	146	129,046	226	238	1000	23,782
5/12/86	147	128,986	226	238	1000	23,782
5/13/86	148	129,146	226	237	1001	23,790
5/14/86	149	128,954	224	236	996	23,650
5/16/86	150	129,196	227	236	1001	23,777



# X1 Compilations -- Page Five

<u>Date</u>	<u>Version #</u>		<u>Size</u>	<u>Objects</u>	<u>Globals</u>	<u>Vocab</u>	<u>Pre-Load</u>
5/15/86	151		129,280	227	236	1001	23,782
5/16/86	152		129,522	227	237	1001	23,784
5/18/86	153		129,172	227	235	1000	23,766
5/19/86	154		128,794	227	236	995	23,724
5/19/86	155		129,064	227	236	995	23,732
5/19/86	156		129,034	227	236	995	23,732
5/20/86	157		128,998	227	236	995	23,734
5/21/86	158		128,998	227	236	991	23,702
5/21/86	159		129,046	227	236	991	23,692
5/21/86	160	(Gamma)	128,998	227	236	991	23,692
6/7/86	161		129,116	227	236	990	23,682
6/18/86	162		128,692	227	235	990	23,667
6/19/86	163		128,900	227	235	989	23,660
6/20/86	164		129,204	227	235	986	23,676
6/23/86	165		129,674	227	238	989	23,825
6/23/86	166		129,954	227	238	989	23,827
6/26/86	167		130,016	227	238	990	23,834
6/27/86	168		129,818	226	239	987	23,789
6/30/86	169		130,068	226	239	987	23,789
7/3/86	170		130,348	225	239	986	23,785
7/3/86	171		130,522	225	239	987	23,800
7/4/86	172	(Debug code cut)	129,888	225	238	974	23,606
7/7/86	173		129,836	225	239	974	23,589
7/7/86	174		129,324	225	240	972	23,558
7/8/86	175		129,152	225	240	972	23,534
7/9/86	176		128,902	225	240	972	23,534
7/9/86	177	(7th compression)	128,874	225	240	972	23,534
7/9/86	178		128,686	225	240	969	23,505
7/10/86	179		128,818	228	240	970	23,578
7/10/86	180		128,958	228	240	981	23,673
7/11/86	50	(1st Freeze)	128,988	228	240	984	23,708
7/15/86	51		129,014	228	240	982	23,693
7/15/86	52		129,028	228	240	981	23,689
7/15/86	53		129,026	228	240	979	23,675
7/22/86	54		128,998	228	238	979	23,671
7/25/86	55		128,976	228	240	978	23,652

# X1 Compilations -- Page Six

<u>Date</u>	<u>Version #</u>	<u>Size</u>	<u>Objects</u>	<u>Globals</u>	<u>Vocab</u>	<u>Pre-Load</u>
7/25/86	56	129,022	228	240	978	23,652
7/30/86	57	129,016	228	240	978	23,652
7/30/86	58	129,042	228	240	978	23,652
7/30/86	59 (1 <sup>st</sup> Release)	129,022	228	240	978	23,652



Scenario

SEND -

I LIKE

1. LEATHER GODDESSES

2. STATIONFALL

3. ZOOL ZERO

4. THE VIABLE IDEA.

} VERY LITTLE DIFFERENCE  
IN THESE 2 RANKINGS

I THINK THE INTERACTIVE BIBLE  
COULD BE AN ABSOLUTE RIOT,  
BUT IT SOUNDS DIFFICULT TO Pull  
OFF WELL - COULD Fall FLAT OR  
BE TOO OFFENSIVE.

-MIKE

MINUTE MYSTERIES WOULD BE THE  
THIRD 1986 MYSTERY PRODUCT - TOO MANY.



\*\* Next Project \*\*

# ZORK ZEFO

Genre: Fantasy

System: definitely Extended

Rating: probably Standard

Estimated Development Time: 10-12 months

As the name implies, a prequel to the Zork trilogy. It would be set in the Great Underground Empire, and covering a long period of time, from the end of the reign of Dimwit Flathead in 789 through the fall of the GUE in 883, and possibly through 948 (the year of the Zork trilogy). It would almost certainly end "West of a white house." There would be some story, probably about as much as Enchanter or Sorcerer. For the most part, though, it would be an intensely puzzle-oriented game with a huge geography.

# STATIONFALL

Genre: Science Fiction

System: Classic

Rating: Standard or Advanced

Estimated Development Time: 8 months

The long-awaited sequel to Planetfall. Since your promotion to Lieutenant First Class in the Stellar Patrol of the Third Galactic Union following a commendable job on Resida five years ago, you have failed to advance your rank or career at all. Elevation to LFC has meant that your routine of constant mopping drudgery has been replaced by a routine of constant paperwork drudgery, and your harsh commanding officer Ensign Flather has been replaced by the bubbleheaded and bureaucratic Captain Measle. Your latest assignment: to shuttle over to Station Alpha Beta Epsilon Gamma Omega 78-C-985 Sector Delta Delta VM-98, in order to pick up a crate of new shuttle fuel requisition form requisition forms. You stop by the robot pool to pick up a robot aide for the trip ... one familiar figure comes bounding toward you... "Hey, take Floyd! Floyd best robot aide in pool!" After a brief trip, you arrive at the station. It is deserted, your shuttle has stopped working you can't raise your ship, and Floyd has begun to act oddly...

# MINUTE MYSTERIES

Genre: Mystery

System: definitely Extended

Rating: probably Standard or mixed

Estimated Development Time: 12 months

Four mini-mysteries, each set in the same locale, but during different periods of time. I can see one set during the 1910's, one during WWII, one during the present, and one at some point in the next century. For the location, I'm leaning toward a small cruise ship. (Naturally, I'd have to spend several weeks on cruise ships doing research). Some ideas for the individual mysteries: In one of them, it turns out that you were actually the killer, but are suffering amnesia because of a blow received during a struggle with the victim -- you first think that the blow was inflicted by the murderer! In another, you would be the descendant of a character in one of the previous stories, attempting to prove the innocence of your relative, and getting mixed up in a new murder, and having to solve both. The last story, set in the future, would also have some sci-fi elements.

# ATTACK OF THE FREONS (and other stories)

Genre: Science Fiction

System: could go either way

Rating: probably Advanced

Estimated Development Time: 10 months

This is based on a fairly long short story I wrote a few years ago. It would be a game with a good blend of story and puzzle elements. There would be 3 story lines, each one based on a science fiction cliché -- time travel, a mad scientist, and invasion from outer space. However, all three stories, which at first seem totally independent, end up tying together. I won't say how; even the fact that they do at all should be kept top secret.

### BLAZING PARERS

Genre: Tales of Adventure

Rating: probably Standard

System: probably Classic

Estimated Development Time: 8-9 months

The western comedy that Jerry started. A lot of the basic design and a little bit of the implementation is already done. If you don't recall, the basic story line is a spaghettini western with all the usual characters and situations, and the basic gag is that there are several parers with different personalities and degrees of competency that are constantly wandering "in" and "out" of the game. Another gag revolves around Mr. Smith, who can imitate nearly anything: "There is a bowling ball here." TAKE EDWLING BALL. "Oops! It's only Mr. Smith, doing his famous bowling ball imitation." Dr... "President Rutherford B. Hayes is at the bar." PRESIDENT HAYES, HOWDY. "As you begin speaking, you realize that it isn't President Rutherford B. Hayes after all, but merely Mr. Smith, doing his rather awesome President Rutherford B. Hayes imitation."

### INTERACTIVE BIBLE

Genre: Fantasy? TDA?

Rating: probably Standard

System: could go either way

Estimated Development Time: 8-10 months

Imagine the ad campaign: "Have you always thought that God screwed it up? Try it yourself!" The opening room: VOID. Suggested first moves LET THERE BE LIGHT, CREATE WORLD. Imagine the response to EXAMINE LIGHT: You see that it is good. As the "story" progresses, you would become other characters. As Adam, you might decide to shun the serpent's apple, stay in Eden and die of boredom; as Noah, you could refuse to build the ark and drown in the Flood, or forget to bring along two horses, changing the entire shape of human history. The writing would naturally all be in shalts and begets and haths.

### LEATHER GODDESSES OF PHORDS

Genre: Sci-Fi/Humor/Adult

Rating: probably Standard

System: probably Classic

Estimated Development Time: 8 months

A titillating romp through universe to save earth from the evil characters of the title. Featuring lots of anachronistic sword fights aboard interstellar hyperspace battle cruisers, seduction of planetary overlords, encounters with bizarre aliens who's main motives always seem to be to tear clothes off humans. Very soft-core; see Barberella for an example.

### "THE VIABLE IDEA"

Genre: Mixed/Experimental

Rating: probably Standard or Mixed

System: could go either way

Estimated Development Time: 6 months

An idea I originally came up with as a way to produce a game in much less time than could normally be expected, but which I think is an interesting idea even without that need. Basically, one person (the Editor) designs a tiny "piece" of a game -- a couple of rooms, a few objects with action routines, maybe even a character. Working from this, in complete isolation, five (or so) imps would write a small mini-game (a couple of puzzles, ten to twenty rooms) around that original core. The Editor would be responsible for integrating the five ideas together, blending the code, making sure that there wasn't any gross repetition in the stories, and, of course, fixing bugs. I think that seeing how different people went in different directions from the same starting point would make for an interesting interactive fiction experience.

### COLLABORATIONS (??)



10= game ID like to see very much 1= Not very much

comments?  
-SEM

10= game most likely to make Ed Reutemann happy

1= " " " " " " Everyone rewrite their resumé's.

\*\* Next Project \*\*

#### ZORK ZERO

- 9 Genre: Fantasy Rating: probably Standard  
System: definitely Extended Estimated Development Time: 10-12 months  
As the name implies, a prequel to the Zork trilogy. It would be set in the Great Underground Empire, and covering a long period of time, from the end of the reign of Dimwit Flathead in 789 through the fall of the GUE in 883, and possibly through 948 (the year of the Zork trilogy). It would almost certainly end "west of a white house." There would be some story, probably about as much as Enchanter or Sorcerer. For the most part, though, it would be an intensely puzzle-oriented game with a huge geography.

#### STATIONFALL

- 8 Genre: Science Fiction Rating: Standard or Advanced  
System: Classic Estimated Development Time: 8 months  
The long-awaited sequel to Planetfall. Since your promotion to Lieutenant First Class in the Stellar Patrol of the Third Galactic Union following a commendable job on Resida five years ago, you have failed to advance your rank or career at all. Elevation to LFC has meant that your routine of constant mopping drudgery has been replaced by a routine of constant paperwork drudgery, and your harsh commanding officer Ensign Elather has been replaced by the bubbleheaded and bureaucratic Captain Measle. Your latest assignment: to shuttle over to Station Alpha Beta Epsilon Gamma Omega 78-C-985 Sector Delta Delta VM-98, in order to pick up a crate of new shuttle fuel requisition form requisition forms. You stop by the robot pool to pick up a robot aide for the trip ... one familiar figure comes bounding toward you... "Hey, take Floyd! Floyd best robot aide in pool!" After a brief trip, you arrive at the station. It is deserted, your shuttle has stopped working you can't raise your ship, and Floyd has begun to act oddly...

#### MINUTE MYSTERIES

- 7 Genre: Mystery Rating: probably Standard or mixed  
System: definitely Extended Estimated Development Time: 12 months  
Four mini-mysteries, each set in the same locale, but during different periods of time. I can see one set during the 1910's, one during WWII, one during the present, and one at some point in the next century. For the location, I'm leaning toward a small cruise ship. (Naturally, I'd have to spend several weeks on cruise ships doing research). Some ideas for the individual mysteries: In one of them, it turns out that you were actually the killer, but are suffering amnesia because of a blow received during a struggle with the victim -- you first think that the blow was inflicted by the murderer! In another, you would be the descendant of a character in one of the previous stories, attempting to prove the innocence of your relative, and getting mixed up in a new murder, and having to solve both. The last story, set in the future, would also have some sci-fi elements.

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System: could go either way Estimated Development Time: 10 months  
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Rating: probably Standard

System: probably Classic

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The western comedy that Jerry started. A lot of the basic design and a little bit of the implementation is already done. If you don't recall, the basic story line is a spaghetti western with all the usual characters and situations, and the basic gag is that there are several parsers with different personalities and degrees of competency that are constantly wandering "in" and "out" of the game. Another gag revolves around Mr. Smith, who can imitate nearly anything: "There is a bowling ball here." TAKE EDWLING BALL. "Dops! It's only Mr. Smith, doing his famous bowling ball imitation." Or... "President Rutherford B. Hayes is at the bar." PRESIDENT HAYES, HOWDY. "As you begin speaking, you realize that it isn't President Rutherford B. Hayes after all, but merely Mr. Smith, doing his rather awesome President Rutherford B. Hayes imitation."

### INTERACTIVE BIBLE

Genre: Fantasy? TGA?

Rating: probably Standard

System: could go either way

Estimated Development Time: 8-10 months

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Genre: Sci-Fi/Humor/Adult

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System: probably Classic

Estimated Development Time: 8 months

A titillating romp through universe to save earth from the evil characters of the title. Featuring lots of anachronistic sword fights aboard interstellar hyperspace battle cruisers, seduction of planetary overlords, encounters with bizarre aliens who's main motives always seem to be to tear clothes off humans. Very soft-core; see Barbarella for an example.

### "THE VIABLE IDEA"

Genre: Mixed/Experimental

Rating: probably Standard or Mixed

System: could go either way

Estimated Development Time: 6 months

An idea I originally came up with as a way to produce a game in much less time than could normally be expected, but which I think is an interesting idea even without that need. Basically, one person (the Editor) designs a tiny "piece" of a game -- a couple of rooms, a few objects with action routines, maybe even a character. Working from this, in complete isolation, five (or so) imps would write a small mini-game (a couple of puzzles, ten to twenty rooms) around that original core. The Editor would be responsible for integrating the five ideas together, blending the code, making sure that there wasn't any gross repetition in the stories, and, of course, fixing bugs. I think that seeing how different people went in different directions from the same starting point would make for an interesting interactive fiction experience.

### COLLABORATIONS (??)

Not-applicable

I saw no "Go on to manage the graphics group" option.  
But seriously, I think any thing on the first page would turn out as good product with a lot of creative in it.  
But then why listen to me, when like O'Leary I'm beginning to use "creative" as a noun.



\*\* Next Project \*\*

## ZORK ZEFO

Genre: Fantasy

System: definitely Extended

Rating: probably Standard

Estimated Development Time: 10-12 months

As the name implies, a prequel to the Zork trilogy. It would be set in the Great Underground Empire, and covering a long period of time, from the end of the reign of Dimwit Flathead in 789 through the fall of the GUE in 883, and possibly through 948 (the year of the Zork trilogy). It would almost certainly end "west of a white house." There would be some story, probably about as much as Enchanter or Sorcerer. For the most part, though, it would be an intensely puzzle-oriented game with a huge geography.

## STATIONFALL

Genre: Science Fiction

System: Classic

Rating: Standard or Advanced

Estimated Development Time: 8 months

The long-awaited sequel to Planetfall. Since your promotion to Lieutenant First Class in the Stellar Patrol of the Third Galactic Union following a commendable job on Resida five years ago, you have failed to advance your rank or career at all. Elevation to LFC has meant that your routine of constant mopping drudgery has been replaced by a routine of constant paperwork drudgery, and your harsh commanding officer Ensign Elather has been replaced by the bubbleheaded and bureaucratic Captain Messle. Your latest assignment: to shuttle over to Station Alpha Beta Epsilon Gamma Omega 78-C-985 Sector Delta Delta VH-98, in order to pick up a crate of new shuttle fuel requisition form requisition forms. You stop by the robot pool to pick up a robot aide for the trip ... one familiar figure comes bounding toward you... "Hey, take Floyd! Floyd best robot aide in pool!" After a brief trip, you arrive at the station. It is deserted, your shuttle has stopped working you can't raise your ship, and Floyd has begun to act oddly...

## MINUTE MYSTERIES

Genre: Mystery

System: definitely Extended

Rating: probably Standard or mixed

Estimated Development Time: 12 months

Four mini-mysteries, each set in the same locale, but during different periods of time. I can see one set during the 1910's, one during WWII, one during the present, and one at some point in the next century. For the location, I'm leaning toward a small cruise ship. (Naturally, I'd have to spend several weeks on cruise ships doing research). Some ideas for the individual mysteries: In one of them, it turns out that you were actually the killer, but are suffering amnesia because of a blow received during a struggle with the victim -- you first think that the blow was inflicted by the murderer! In another, you would be the descendant of a character in one of the previous stories, attempting to prove the innocence of your relative, and getting mixed up in a new murder, and having to solve both. The last story, set in the future, would also have some sci-fi elements.

## ATTACK OF THE FREONS (and other stories)

Genre: Science Fiction

System: could go either way

Rating: probably Advanced

Estimated Development Time: 10 months

This is based on a fairly long short story I wrote a few years ago. It would be a game with a good blend of story and puzzle elements. There would be 3 story lines, each one based on a science fiction cliché -- time travel, a mad scientist, and invasion from outer space. However, all three stories, which at first seem totally independent, end up tying together. I won't say how; even the fact that they do at all should be kept top secret.

#### ELAZING PARSERS

Genre: Tales of Adventure

Rating: probably Standard

System: probably Classic

Estimated Development Time: 8-9 months

4 The western comedy that Jerry started. A lot of the basic design and a little bit of the implementation is already done. If you don't recall, the basic story line is a spaghetti western with all the usual characters and situations, and the basic gag is that there are several parsers with different personalities and degrees of competency that are constantly wandering "in" and "out" of the game. Another gag revolves around Mr. Smith, who can imitate nearly anything: "There is a bowling ball here." TAKE EDWLING BALL. "Dops! It's only Mr. Smith, doing his famous bowling ball imitation." Dr... "President Rutherford B. Hayes is at the bar." PRESIDENT HAYES, HOWDY. "As you begin speaking, you realize that it isn't President Rutherford B. Hayes after all, but merely Mr. Smith, doing his rather awesome President Rutherford B. Hayes imitation."

#### INTERACTIVE BIBLE

Genre: Fantasy? TDA? *Sative?*

Rating: probably Standard

System: could go either way

Estimated Development Time: 8-10 months

6 Imagine the ad campaign: "Have you always thought that God screwed it up? Try it yourself!" The opening room: VOID. Suggested first moves LET THERE BE LIGHT, CREATE WORLD. Imagine the response to EXAMINE LIGHT: You see that it is good. As the "story" progresses, you would become other characters. As Adam, you might decide to shun the serpent's apple, stay in Eden and die of boredom; as Noah, you could refuse to build the ark and drown in the Flood, or forget to bring along two horses, changing the entire shape of human history. The writing would naturally all be in shalts and begats and haths.

#### LEATHER GODDESSES OF PHOBOS

Genre: Sci-Fi/Humor/Adult

Rating: probably Standard

System: probably Classic

Estimated Development Time: 8 months

8 A titillating romp through universe to save earth from the evil characters of the title. Featuring lots of anachronistic sword fights aboard interstellar hyperspace battle cruisers, seduction of planetary overlords, encounters with bizarre aliens who's main motives always seem to be to tear clothes off humans. Very soft-core; see Barbarella for an example.

#### "THE VIABLE IDEA"

Genre: Mixed/Experimental

Rating: probably Standard or Mixed

System: could go either way

Estimated Development Time: 6 months

3 An idea I originally came up with as a way to produce a game in much less time than could normally be expected, but which I think is an interesting idea even without that need. Basically, one person (the Editor) designs a tiny "piece" of a game -- a couple of rooms, a few objects with action routines, maybe even a character. Working from this, in complete isolation, five (or so) imps would write a small mini-game (a couple of puzzles, ten to twenty rooms) around that original core. The Editor would be responsible for integrating the five ideas together, blending the code, making sure that there wasn't any gross repetition in the stories, and, of course, fixing bugs. I think that seeing how different people went in different directions from the same starting point would make for an interesting interactive fiction experience.

COLLABORATIONS (?)



What about the population of GUE? And comments? -SEM  
How will it cover years? Sounds very  
difficult to do well. It might also not be as much fun  
\*\* Next Project \*\* as visiting the GUE's ruins, but  
what do I know?

MAPE  
\*Favorites

#### ZORK ZERO

Genre: Fantasy

System: definitely Extended

Rating: probably Standard

Estimated Development Time: 10-12 months

As the name implies, a prequel to the Zork trilogy. It would be set in the Great Underground Empire, and covering a long period of time, from the end of the reign of Dimwit Flathead in 789 through the fall of the GUE in 893, and possibly through 948 (the year of the Zork trilogy). It would almost certainly end "west of a white house." There would be some story, probably about as much as Enchanter or Sorcerer. For the most part, though, it would be an intensely puzzle-oriented game with a huge geography.

#### STATIONFALL

Genre: Science Fiction

System: Classic

Rating: Standard or Advanced

Estimated Development Time: 8 months

The long-awaited sequel to Planetfall. Since your promotion to Lieutenant First Class in the Stellar Patrol of the Third Galactic Union following a commendable job on Resida five years ago, you have failed to advance your rank or career at all. Elevation to LFC has meant that your routine of constant mopping drudgery has been replaced by a routine of constant paperwork drudgery, and your harsh commanding officer Ensign Elsther has been replaced by the bubbleheaded and bureaucratic Captain Measle. Your latest assignment: to shuttle over to Station Alpha Beta Epsilon Gamma Omega 78-C-985 Sector Delta Delta VM-98, in order to pick up a crate of new shuttle fuel requisition form requisition forms. You stop by the robot pool to pick up a robot aide for the trip ... one familiar figure comes bounding toward you... "Hey, take Floyd! Floyd best robot aide in pool!" After a brief trip, you arrive at the station. It is deserted, your shuttle has stopped working you can't raise your ship, and Floyd has begun to act oddly...

Maybe call it 13001??

#### MINUTE MYSTERIES

Genre: Mystery

System: definitely Extended

Rating: probably Standard or mixed

Estimated Development Time: 12 months

Four mini-mysteries, each set in the same locale, but during different periods of time. I can see one set during the 1910's, one during WWII, one during the present, and one at some point in the next century. For the location, I'm leaning toward a small cruise ship. (Naturally, I'd have to spend several weeks on cruise ships doing research). Some ideas for the individual mysteries: In one of them, it turns out that you were actually the killer, but are suffering amnesia because of a blow received during a struggle with the victim -- you first think that the blow was inflicted by the murderer! In another, you would be the descendant of a character in one of the previous stories, attempting to prove the innocence of your relative, and getting mixed up in a new murder, and having to solve both. The last story, set in the future, would also have some sci-fi elements. This sounds great, except that you'll surely need help doing the research.

#### ATTACK OF THE FREONS (and other stories)

Genre: Science Fiction

System: could go either way

Rating: probably Advanced

Estimated Development Time: 10 months

This is based on a fairly long short story I wrote a few years ago. It would be a game with a good blend of story and puzzle elements. There would be 3 story lines, each one based on a science fiction cliché -- time travel, a mad scientist, and invasion from outer space. However, all three stories, which at first seem totally independent, end up tying together. I won't say how; even the fact that they do at all should be kept top secret.

Also sounds really good - I like the idea of intertwined stories (similar to the Minute Mysteries).

## BLAZING PARERS

Genre: Tales of Adventure

Rating: probably Standard

System: probably Classic

Estimated Development Time: 8-9 months

The western comedy that Jerry started. A lot of the basic design and a little bit of the implementation is already done. If you don't recall, the basic story line is a spaghetti western with all the usual characters and situations, and the basic gag is that there are several parsers with different personalities and degrees of competency that are constantly wandering "in" and "out" of the game. Another gag revolves around Mr. Smith, who can imitate nearly anything: "There is a bowling ball here." TAKE BOWLING BALL. "Oops! It's only Mr. Smith, doing his famous bowling ball imitation." Or... "President Rutherford B. Hayes is at the bar." PRESIDENT HAYES, HOWDY. "As you begin speaking, you realize that it isn't President Rutherford B. Hayes after all, but merely Mr. Smith, doing his rather awesome President Rutherford B. Hayes imitation."

*Needs "meat", but it's a cute idea*

## INTERACTIVE BIBLE

Genre: Fantasy? TDA?

Rating: probably Standard

System: could go either way

Estimated Development Time: 8-10 months

Imagine the ad campaign: "Have you always thought that God screwed it up? Try it yourself!" The opening room: VOID. Suggested first moves LET THERE BE LIGHT, CREATE WORLD. Imagine the response to EXAMINE LIGHT: You see that it is good. As the "story" progresses, you would become other characters. As Adam, you might decide to shun the serpent's apple, stay in Eden and die of boredom; as Noah, you could refuse to build the ark and drown in the Flood, or forget to bring along two horses, changing the entire shape of human history. The writing would naturally all be in shalts and begets and haths.

*Goddamned atheist bastard!*

## LEATHER GODESSES OF PHOEDS

Genre: Sci-Fi/Humor/Adult

Rating: probably Standard

System: probably Classic

Estimated Development Time: 8 months

A titillating romp through universe to save earth from the evil characters of the title. Featuring lots of anachronistic sword fights aboard interstellar hyperspace battle cruisers, seduction of planetary overlords, encounters with bizarre aliens who's main motives always seem to be to tear clothes off humans. Very soft-core; see Barberelle for an example.

*I'll write 'Gas Pump Girls' if you do this one.*

## "THE VIALE IDEA"

Genre: Mixed/Experimental

Rating: probably Standard or Mixed

System: could go either way

Estimated Development Time: 6 months

An idea I originally came up with as a way to produce a game in much less time than could normally be expected, but which I think is an interesting idea even without that need. Basically, one person (the Editor) designs a tiny "piece" of a game -- a couple of rooms, a few objects with action routines, maybe even a character. Working from this, in complete isolation, five (or so) imps would write a small mini-game (a couple of puzzles, ten to twenty rooms) around that original core. The Editor would be responsible for integrating the five ideas together, blending the code, making sure that there wasn't any gross repetition in the stories, and, of course, fixing bugs. I think that seeing how different people went in different directions from the same starting point would make for an interesting interactive fiction experience.

COLLABORATIONS (?)

*Maybe too much of an "in" thing,  
appealing only to old, loyal customers??*

Date: 29 Aug 1985 1451-ECT  
From: Brian Moriarty <PRCF at ZORK>  
Subject: Next Project Ideas  
To: SEM

ZORK ZERO:  
Dornbrook would kiss your feet. But aren't you tired of Flathead & Company?

STATIONFALL:  
More feet-kissing. And the fans are screaming for it, too.

MINUTE MYSTERIES:  
Could be interesting. I thought you didn't like mysteries.

ATTACK OF THE FREONS:  
Not as interesting as MINUTE MYSTERIES.

BLAZING PARSERS:  
Only our fans would appreciate it, but potentially lots of fun.

BIBLE:  
Marketing wouldn't dare. Would you?

LEATHER GODDESSES:  
If you don't do this, I will. But not as well as you could.

THE VIABLE IDEA:  
My opinion is the same as the last time you suggested it; and I was right then, too.

-----



Date: 4 Sep 1984 0958-11  
From: Hollywood <DA at ZCRK>  
Subject: YOUR NEXT PROJECT  
To: sem

Memo from the desk of Hollywood Cave Anderson,  
President, Intergalactic Talent Associates

Good to here from you again babe, where you been hiding, Bedford? Anyway the reason I called -- your next project. Let me run them down one-by-one with you

Zork Zero - Wow! I love the concept. You are perfect to do the script. Nobody but nobody knows the history of the GUE like you do. But, and believe me when I say this, they waited two years for Z6, let'em wait another two for Z0.

Stationfall - let me get back to this one later.

Minute Mysteries - Love the idea babe. Got one half baked one half done in my directory under DA.ALW (A Little Mystery). It is strickly a hack/exercise in order to build a skeleton for a series of little mysteries. I love the idea of same local, different time period! It blows my ever-loving Malibu mind! But, and believe me when I say this, 12 months is too long to work on this and besides we'll have enough mysteries next year - Circus, Moonmist, Cornerstone Update...

Attack of the Ferons - Sounds good, but you know Sci-fi. I'd pass on this one for now.

Blazing Parsers - I gotta be straight with you on this one babe, it's too inside for the general public. Maybe Scott Adams will get a kick out of it, but what about the rest of us? Sounds more like a good hack or magazine article then a real game. I don't know, I could be wrong, I didn't like the Beatles until two years ago.

Interactive Bible - This one I love. But since the script is already written, why waste your talents for 8-10 months. We'll get a ghost-programmer. Also, I see your genre problem. Let the marketing boys worry about that.

Leather Goddess of Phobos - I don't know about this one. Sounds like a little Hitchhiker's hangover or (again) an inside joke. Are the folks in the streets gonna go for this stuff? I don't know about this one. There are safer routes to explore.

The Viable Idea - Sounds dangerous. Lots of egos. I duck this one. Who needs the headaches?

Collaborations - You're your own collaborator babe, and don't let them tell you any different. You paid your collaborating dues. If they can't dig that tell'e to fuck themselves and walk. We're always looking for talent here on the coast

Stationfall - This is what they want. This is what they write-in about. Come on, admit it -- you miss Floyd as much as the rest of us. Besides that, I love the Floyd acting oddly bit. Yaw, I just read the paragraph again. I love it!

Well that's it from the coast, man. Hope to see you soon. Go with Stationfall! If you can't do that, do Zork 0. Got to run.

Ciso from Hollywood

(→) The Lovers Philip José Farmer  
"Startling Stories" Volume 27, Number 1 (August 1952)

(ss) The World Well Lost Theodore Sturgeon (1952)

(N) Non-Stop Brian W. Aldiss (1958)

(N) Venus Plus X Theodore Sturgeon (1960)

mentioned in Great Balls of Fire  
by Harry Harrison

---

PDL:

What Mad Universe Frederick Brown

Venus on the Half-Shell Kilgore Trout (Philip José Farmer)

Aldiss collections

DEN (collection of a Heavy Metal comic)

"ICE PIRATES" (film)

# A DIRTY MIND

is a terrible thing to waste

Sticks and stones...  
may break my bones  
but whips and chains excite me



11/1/85

Here is a plot synopsis for Leather Goddesses, along with a sample script of what's been written so far, and an associated map.

PLEASE don't talk about the contents of the synopsis or script with anyone ~~not~~ not connected with the packaging effort. The game isn't scheduled to go into testing for two months, and it's hard enough keeping the testers "clean" under normal circumstances.

Thanks,  
Steve

LEATHER GODDESSES OF PHOBOS Plot Synopsis -- 11/1/1988

The story begins in a sleazy bar in Upper Sandusky, Ohio in 1926. You've been drinking a lot of beers, and your bladder is acting up accordingly. In order to avoid game-ending embarrassment, you've got to enter either the Men's or Ladies' Room. This establishes your gender in the story.

A few turns later, you're kidnapped by aliens, waking up in a cell on Phobos (the larger of the two very tiny moons of Mars). You discover that you have been captured by minions of the Leather Goddesses of Phobos, for sexual experimentation, in preparation for their forthcoming invasion of the Earth, which they plan to turn into a personal "playground."

In one of the other cells, you discover Trent (who becomes Tiffany if you're a woman in the story). He's a big, friendly, loyal, not-too-bright person, but with an almost idiot-savant talent for tinkering. You decide to team up together to try to defeat the Leather Goddesses, and shortly thereafter Trent produces a crawling and parts list (on the back of a matchbook) for a Anti-Leather Goddesses Device of some sort.

The story then becomes an orgasmic romp around the solar system, via a series of unexplained teleportation "spots," collecting the parts for Trent's rachine. The various planets and moons are all portrayed in a very 1980's vision of the solar system, trusly:

Mars is a desert plain of red sand dunes and "man"-made canals, with ruined castles and sultan's palaces. Problems on Mars include breaking the enchantment of a frog-prince, restoring King Mitre's oddly transformed daughter, getting a secret message to one of the Sultan's 6,000+ wives, and exploring some ancient catacombs.

Venus is a super-jungle. Problems here include defeating a slime beast whose major talent is secreting digestive juices, and dealing with a mad scientist who want to use you for nasty experiments.

Other locations include: a deserted island on Earth, the rings of Saturn, a spaceship in the Leather Goddesses' navy, deep space (where a sword fight will take place in the vacuum or outer space without causing you any sort of respiratory difficulty), Cleveland, and finally a climax (so to speak) in the Leather Goddesses' pleasure palace on Phobos.

It is here that Trent will attempt to build his Anti-Leather Goddesses Device, even as the armies, fleets, and killer bees of the Leather Goddesses swoop toward you. If you have collected everything on his parts list, he will succeed. The resulting aftermath will leave you unconscious, to wake at the edge of a dusty, middle-of-nowhere, midwestern filling station. As a bevy of buxom blondes bounce over to see if you're okay, you are told about the next story in the series, "Gas Pump Girls Meet the Pulsating Inconvenience From Planet X."

The brouse is a B-D comic, so one of the feelies will have to be a pair of B-D glasses. The brouse will contain several helpful hints for puzzle solving, such as how to decode a message you'll come across on Mars. I think there'll also be a catacomb map included as an anti-piracy device. This can be a really cheap piece, like the Cutthroats tide table. The other significant feelie is, of course, the scratch-and-sniff card. This would almost certainly NOT be an anti-piracy device, because the ability to identify odors seems to vary widely among different people. Instead, the story at various points would prompt you to "Scratch scent #7," which would be chocolate. No count part of some kinky sex scene.

STEVO-

A SUGGESTION CONCERNING  
X-RATED VERSION OF LGOP: WHEN  
I'VE MENTIONED THIS TO OTHERS IN  
THE COMPANY, THEY'VE INDICATED A  
CONCERN THAT PARENTS WOULD  
OBJECT TO KIDS GETTING INTO  
THE X-RATED PARTS. A CONNY  
SOLUTION WHICH COULD BE A  
GOOD MARKETING GIMMICK WOULD  
BE TO MAKE IT "CHILD-PROOF."  
ESSENTIALLY THE ONLY WAY TO  
GET INTO X-MODE WOULD BE  
FOR AN ADULT TO ANSWER A  
QUESTION ONLY ADULTS KNOW  
ANSWERS FOR - 'NAME OF WISCONSIN  
SENATOR WHO INITIATED COMMUNIST WITCH-HUNT  
DURING THE 40'S.' 'CITY IN WHICH



KENNEDY WAS KILLED<sup>\*</sup>, OR SOME SUCH.

ANOTHER POSSIBILITY WOULD ALLOW  
\* PATIENT TO TURN OFF X-RATEDNESS  
FOREVER (WOULD HAVE TO ALLOW WRITING  
TO MASTER DISK THOUGH).

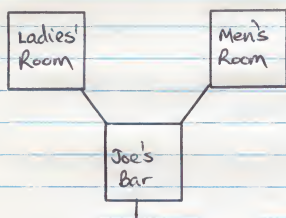
WHAT DO YOU THINK?

- MIKE

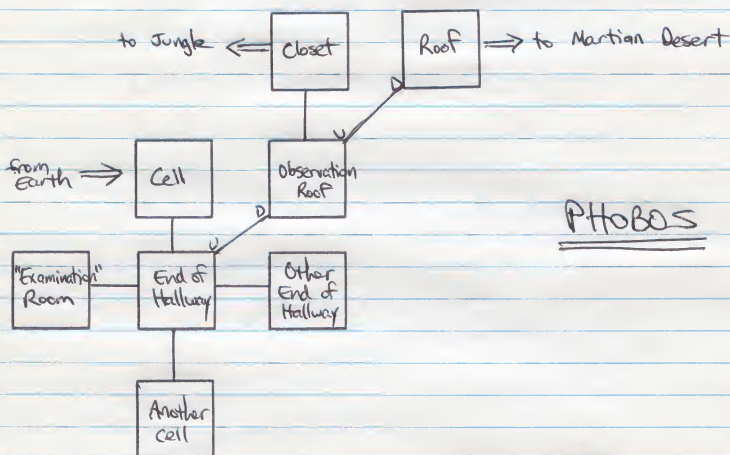
\* LOCATION OF U.S. ON WORLD MAP  
(JUST KIDDING)



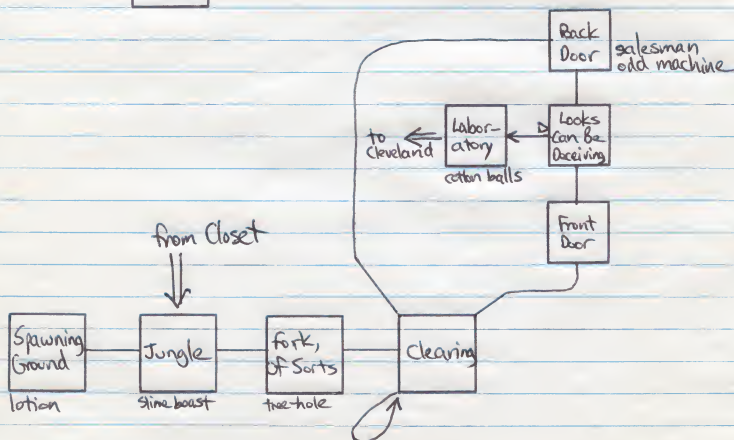
Congratulations. Is funny, but  
he was joke ever in  
interactive fiction.



EARTH

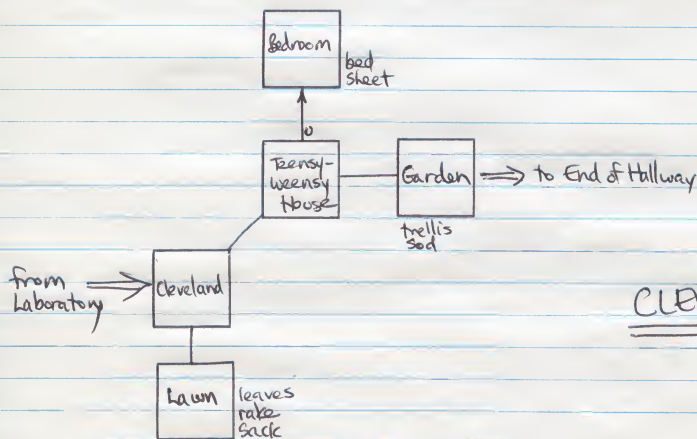
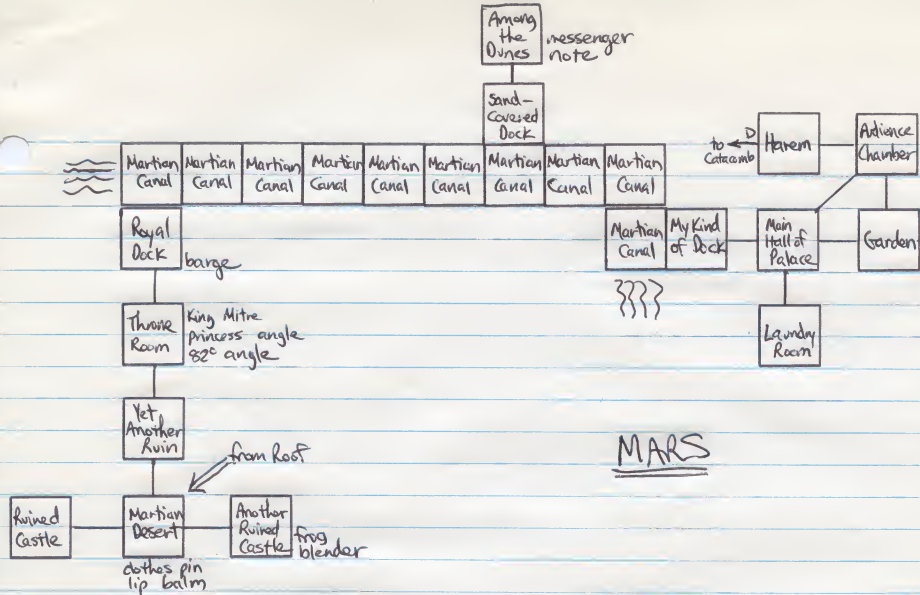


PHOBOS



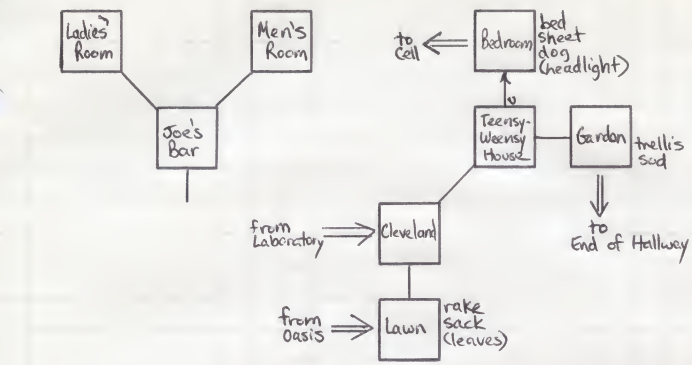
VENUS



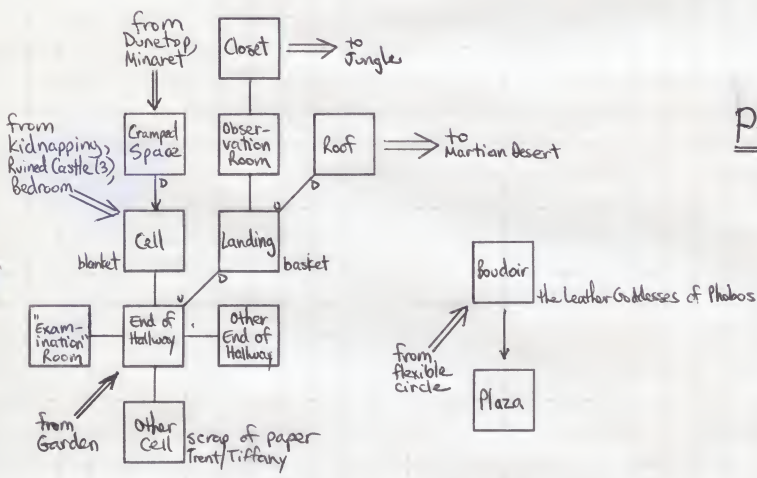


1/20/86

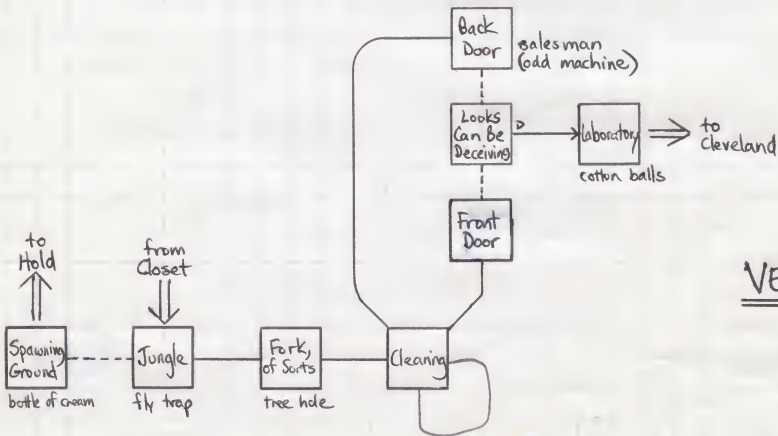
# EARTH

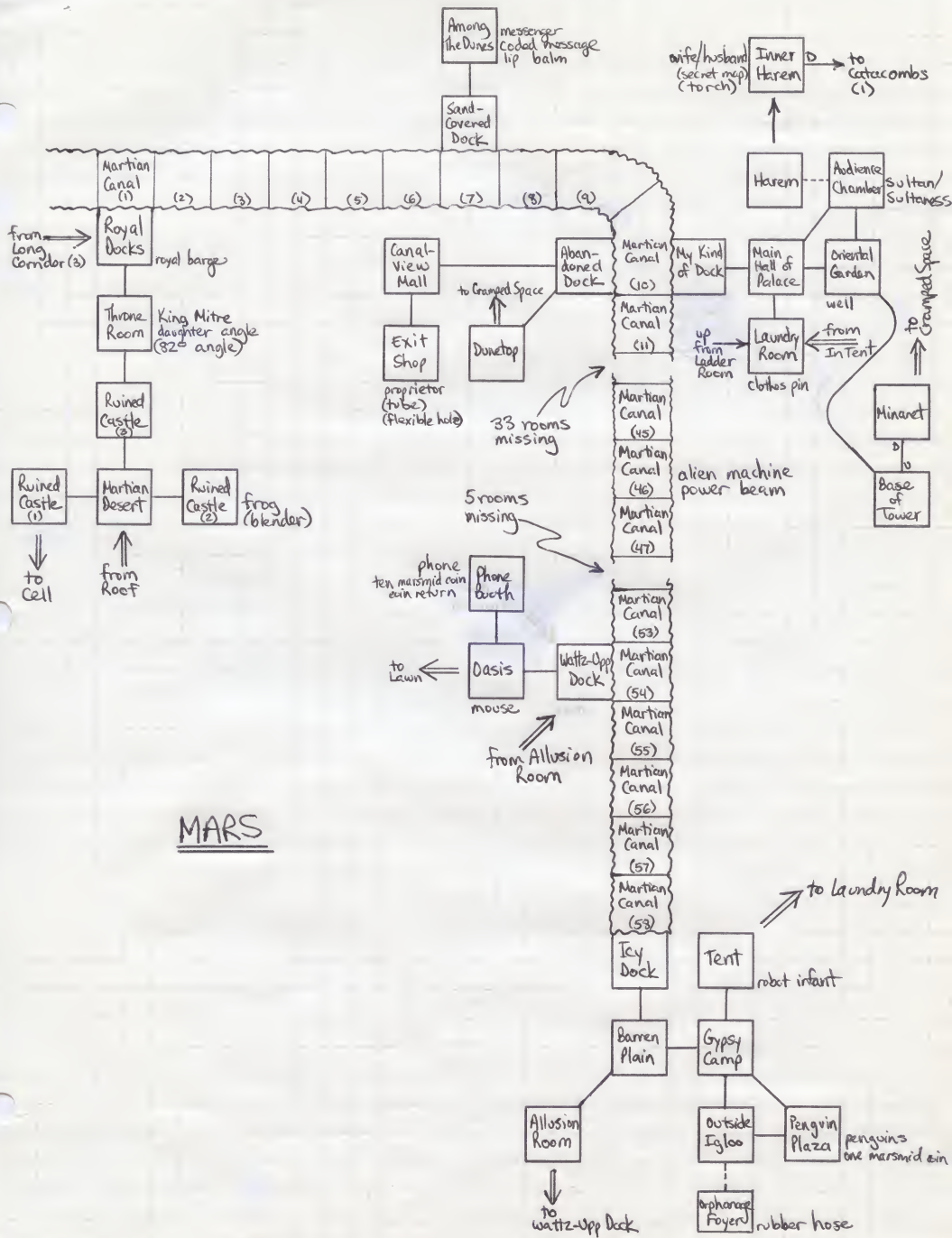


# PHOBOS



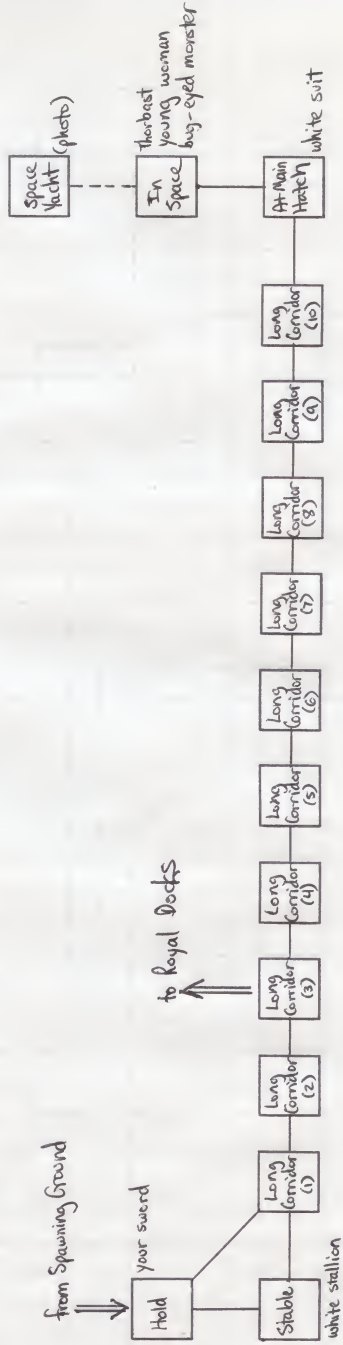
# VENUS



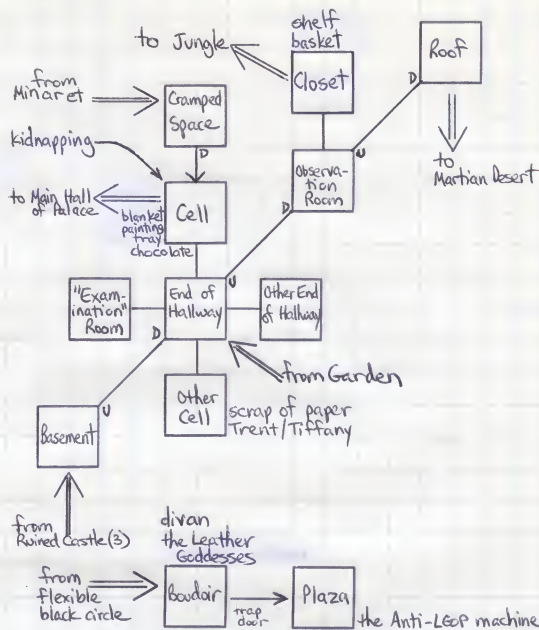
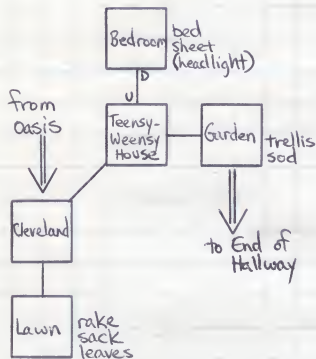
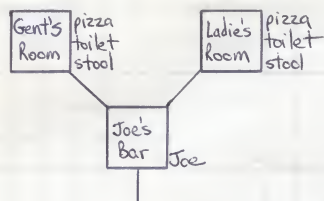




## IN SPACE (NEAR SATURN)

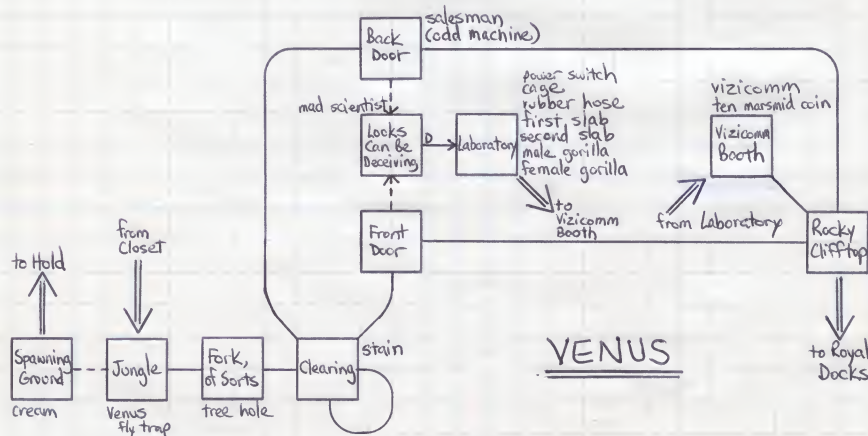


5/14/86



## EARTH

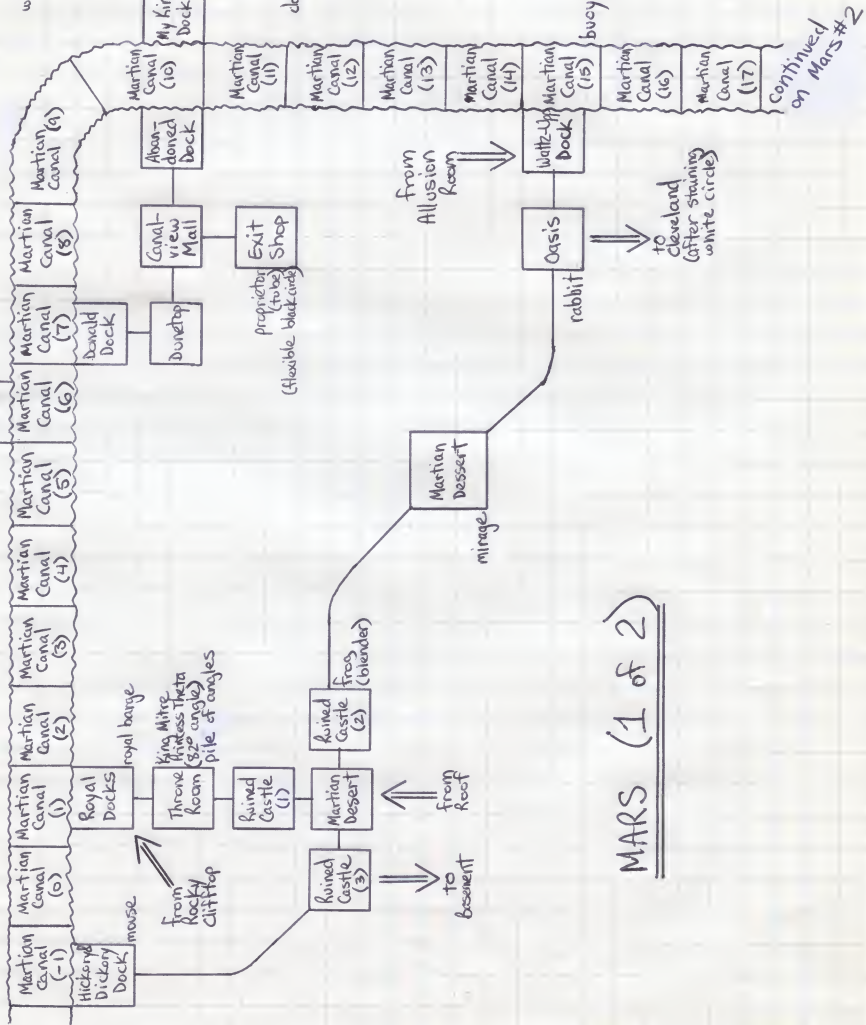
## PHOBOS



## VENUS

dead alien  
coded message  
lip balm

Baby  
Dock



MARS (1 of 2)

wife/husband  
(secret map)  
to Citicomp (1)

Inner  
Harem

led by  
wife/husband

Harem

Audience  
Chamber  
(harem guard  
suffragettes)

Main Hall  
of Palace

My Kinda  
Dock!

Laundry  
Room

clothes pin

log from  
ladder Room

to royal  
barge

Base of  
Tower

Became!

to Oasīs

to Oasīs

to Oasīs

to Oasīs

to Oasīs

to Oasīs

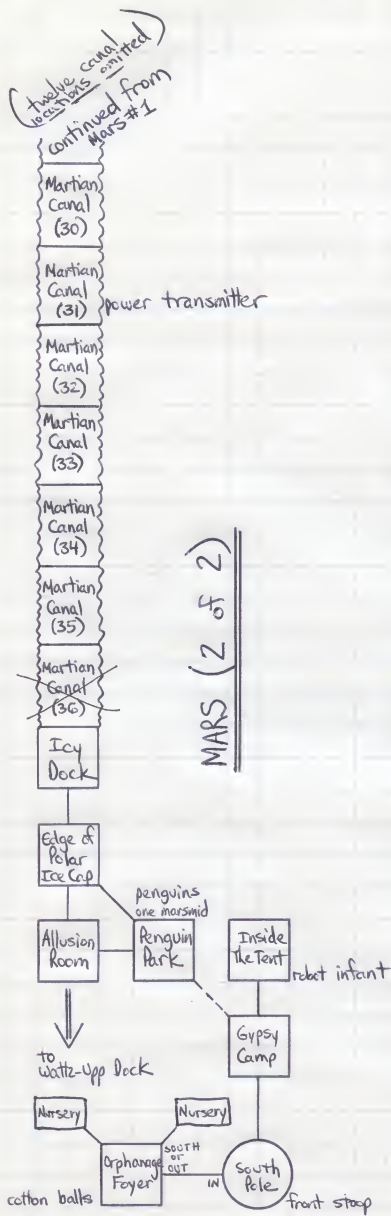
to Oasīs

to Oasīs

to Oasīs

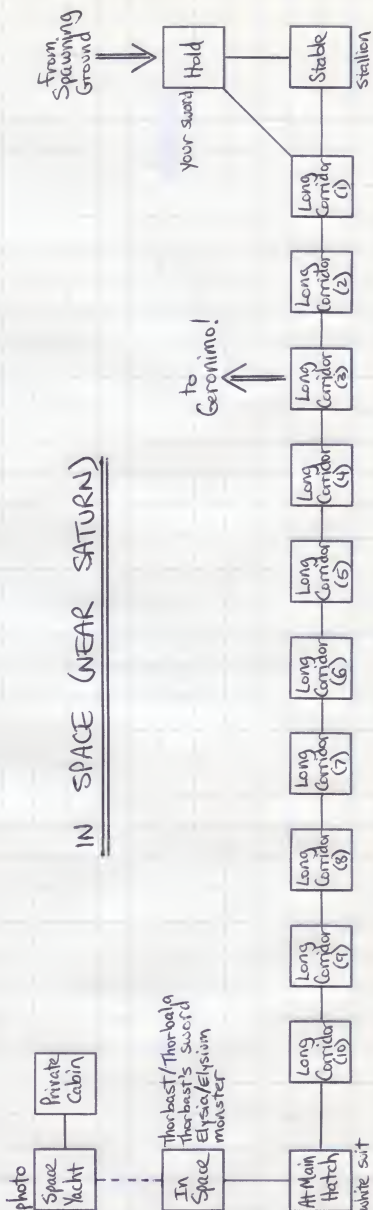
to Oasīs



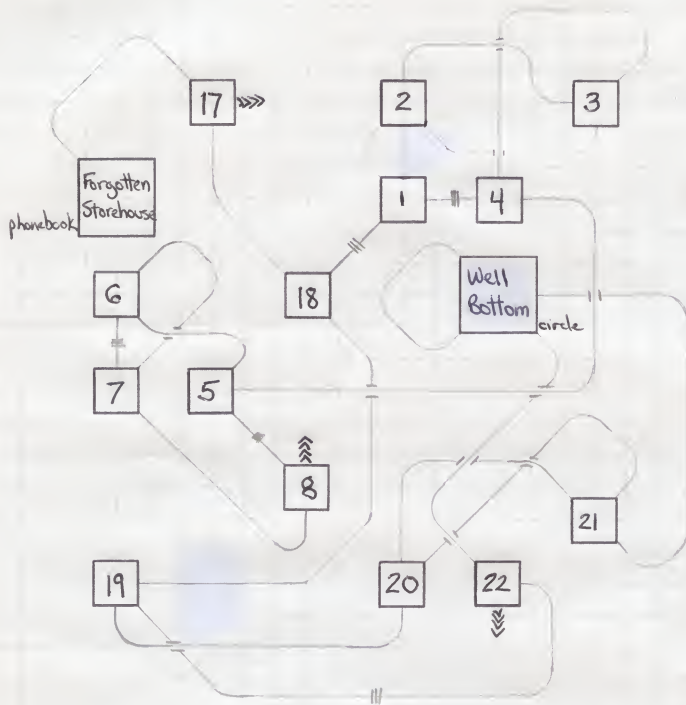


MARS (2 of 2)

IN SPACE (NEAR SATURN)



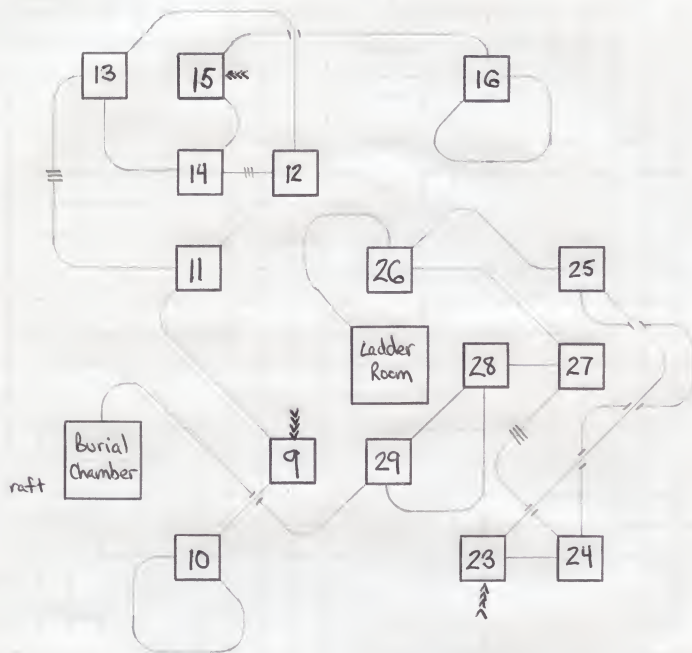
Level One	Level Two	Level Three	Theme Name?	By
TAME	SUGGESTIVE	NAUGHTY		SEM
G	PG	R	"movies"	Jon, SWG
MILD	HT	V. HOT	"salsa"	Jon
CHEERFUL	AROUSING	LUSTY		Jon
HANDSHAKE	KISS	HOMERUN		Jon
Oh!	OOOH!	Aaah!	"orgasm"	Jon
STANDARD	ADVANCED	EXPERT	"marketing"	HDA
REFINED	NATURAL	RAW	"sugar-coating"	SWG
BLAND	SALTY	SPICY	"potato chips"	SWG
CLEAN	SOILED?	DIRTY	"laudy"	SWG
DRY	MOIST	WET	"Penthouse Forum"	Tom V.
PLAIN	SOFT	HARD		SWG
PLAIN	RISQUE	FESCENNINE		SWG



CATA COMBS  
Lower Level

[OVER]

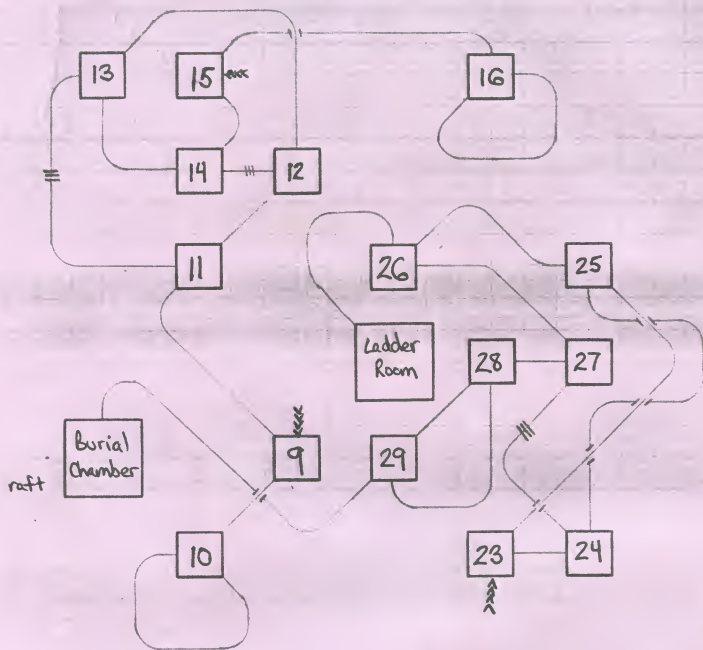




GATACOMBS  
Very Lower Level

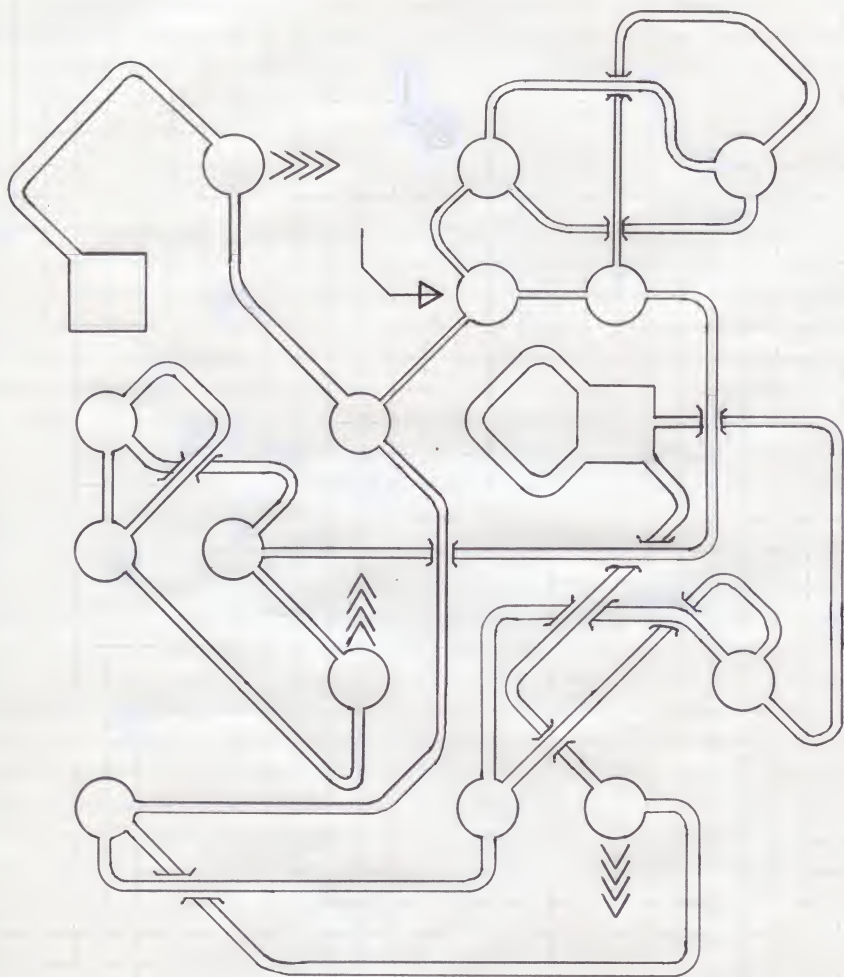
[OVER]





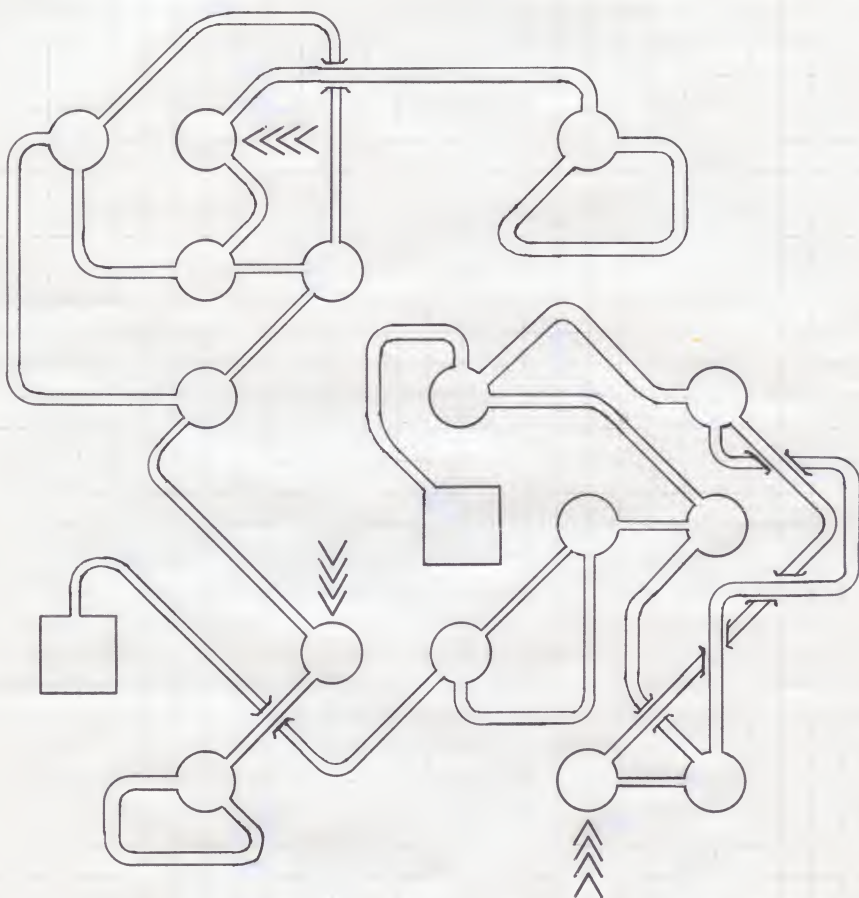
CATACOMBS  
Very Lower Level

[OVER]



SECRET CATACOMBS MAP  
• Lower Level •

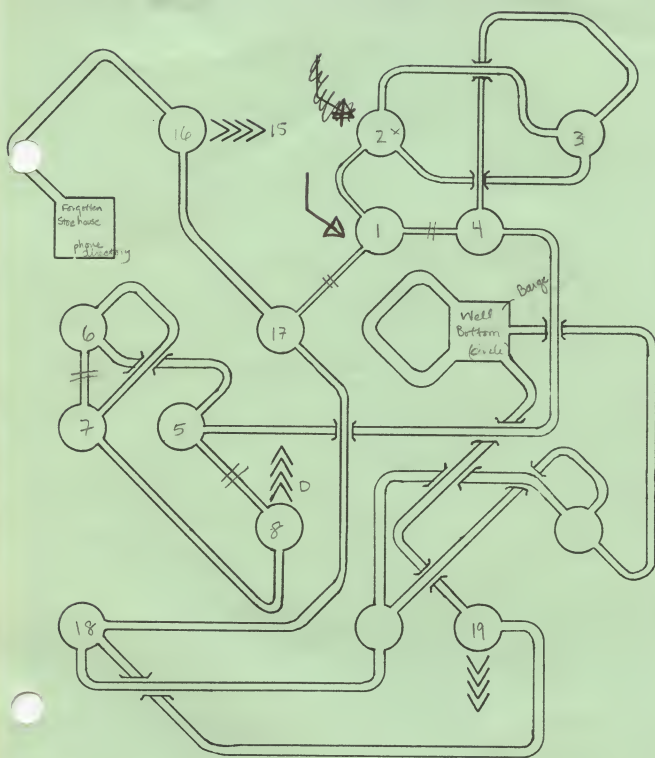




SECRET CATACOMBS MAP  
• Very Lower Level •



- Very Lower Level •



SECRET CATACOMBS MAP  
• Lower Level •

# SCORING 12/12/85

<u>points for:</u>	<u>base</u>	<u>random</u>
answering the riddle	8	11
✓ waking up in the cell	3	25
Trent/Tiffany returning with headlight	11	33
trapping the slime beast	2	15
restoring Princess Theta	6	10
✓ giving flashlight to salesman	2	7
getting the blender	17	17
getting the photo	7	13
taking the raft	8	3
getting the tube	33	22
	<u>97</u>	<u>156</u>

SCORE RANGE: 97 to 253



# SCORING

<u>For</u>	<u>Point Spread</u>	<u>Increase Rank?</u>
✓✓ getting the photo	17 - 30	YES
✓✓ getting the headlight	14 - 47	YES
✓✓ trapping the flytrap	2 - 17	NO
✓✓ getting the 82° angle	16 - 26	YES
✓✓ getting the odd machines	3 - 10	NO
✓✓ getting the blender	17 - 34	YES
✓✓ getting the flexible hole	5 - 17	NO
✓✓ answering the riddle	8 - 19	NO
✓✓ getting the raft	8 - 11	NO
✓✓ being kidnapped to Phobos	1 - 8	NO
✓✓ entering the Plaza	9 - 22	NO
✓✓ killing Thorbast	5 - 20	NO
✓✓ returning to your own body in Lab	19 - 43	YES
✓✓ getting the cotton balls	16 - 45	YES
✓✓ getting the mouses	14 - 23	YES
✓✓ getting to Icy Dock unbeamed	4 - 18	NO
✓✓ getting the Cleveland Phone book	13 - 39	YES
	171 - 429	

~~2229~~ Sample run through, 3/20/86

<u>Run #</u>	<u>When</u>	<u>NEW SCORE</u>	<u>NEW INT-MAX</u>	<u>NEW EXT-MAX</u>
0	Beginning of game	0	429	9309
1	kidnapping	7	428	4873
2	getting odd machines	11	422	3744
3	returning to my body	46	414	2408
4	getting the mouse	62	407	537
5	getting headlight	107	405	407
6	trapping flytrap	113	394	403
7	killing Thorbast	133	394	403
8	getting photo	163	394	396
9	unangling princess	187	392	394
10	answering riddle	204	390	392
11	getting phonebook	243	390	391
12	getting the raft	254	390	391
13	getting to Icy Dock	270	388	389
14	getting cotton balls	315	388	389
15	getting tubes	329	385	387
16	getting the blender	359	381	382
17	entering the Plaza	373	373	377

DESC with T's:

- ✓ white suit
- ✓ photo of ...
- ✓ trellis
- ✓ sheet / strips of cloth / rope of cloth
- ✓ headlight
- ✓ pair of cotton balls
- ✓ eighty-two degree angle
- ✓ stick of lip balm
- ✓ tube
- ✓ clothes pin
- ✓ reliable torch / unreliable torch
- ✓ secret map
- ✓ raft
- brass bindcloth / brass bikini

46. Pennsylvania,  
for one  
52. Boat launch  
54. Wilde author  
55. Pleated trimming

56. Otiose  
57. Botha, for one  
58. Bract  
59. Ligurian Sea  
feeder

60. Saucy gal  
61. Snoopy, e.g.  
63. Auto accessory  
66. Refrain syllable  
68. Prickly pear

69. Dispatch boat  
70. Sibling poets'  
surname  
73. Pasternak  
heroine

Solution is on page 91



HISsing  
FIGHTERS  
FIGHTERS

- ① COTTONBALLS ←  
② PHONEBOOK ↑↑  
③ MOUSE ↑↑  
④ BLENDER ↑↑  
⑤ ANGLE ↑↑  
⑥ PHOTO ↑↑  
⑦ RUBBERHOSE ↑↑  
⑧ HEADLIGHT ↑↑



Fly traps are deathly afraid of singing

SHAKING SCALES FLY TRAPS

Venus fly traps are deathly afraid of loud singing

January 1988/Dell



by Rosalind Pavan

## "SLANGING THE HASH"

There is a real toughie for you. We have omitted giving you such helps as "2 aids," "hyph. wd.," or "slang"; but in the spirit of fair play, abbreviations and foreign words are so indicated.

Some of the definitions are tricky—watch out for twists!

## ACROSS

- |                                 |                            |                                 |                                  |
|---------------------------------|----------------------------|---------------------------------|----------------------------------|
| 1. Begin                        | 39. Seed covering          | 61. Stupid one                  | 86. Total up                     |
| 8. Spanish "word"               | 40. Complaining ones       | 63. Like some locks in August   | 87. Stare at                     |
| 15. Seal, of sorts              | 42. Metric measure, of Man | 64. European eagle              | 88. Early "Philly" family        |
| 20. Title by —, partner's right | 43. Chest: Spanish         | 65. What a shore breeze does    | 89. "Swabbies" cells             |
| 21. Frozen drippings            | 44. Grosgrain and poplin   | 66. Incarcerates                | 90. Ladies of Spain: abbr.       |
| 22. Soul                        | 45. J. Fred —, TV chimp    | 67. Cabaret, in Cannes          | 91. Linden                       |
| 23. Criminal's warning          | 46. African language       | 68. WW I soldier                | 92. Acronym for a musical Porter |
| 25. Files                       | 48. Meaning                | 70. Craig Stevens role, Peter — | 93. Coeur d'Alene                |
| 26. Deserter                    | 51. Therefore: Latin       | 71. Argol                       | 94. Police alert: abbr.          |
| 27. Acantha                     | 52. "Chews the scenery"    | 72. Hosts often get one         | 95. Vias' kin                    |
| 28. Mountain nymph              | 55. Vistas                 | 73. Eeru                        | 97. Is well qualified            |
| 30. Ad —                        | 56. Ruin                   | 74. Oiler goalie                | 102. Furrow                      |
| 31. Particle                    | 58. Sequence: French       | 75. Plant disease               | 103. Waist-watcher's bane        |
| 33. Person in a pool, for short | 59. It's before a feedback | 77. Ha-ha                       | 104. Conservative                |
| 34. Suppose                     | 60. "— do better"          | 78. "Little doll"               | 105. Koch best-seller            |
| 35. Short syllable              |                            | 82. Meadows                     | 106. Type of diver               |
| 37. — canto                     |                            | 83. Surgical drug               | 107. Cuddling one                |
| 38. Balls of yarn               |                            | 85. Where Kate was tamed        |                                  |
| 39. Visitors                    |                            |                                 |                                  |

## DOWN

- |                                  |                          |                             |                                 |
|----------------------------------|--------------------------|-----------------------------|---------------------------------|
| 1. Fond du —                     | 11. Bank abbreviation    | 24. Muscles                 | 42. Sensational                 |
| 2. "Yucky poo!"                  | 12. Dick Clark TV topic  | 29. Alpha's plural: English | 43. Handle, in Le Havre         |
| 3. Barbados cherry               | 13. Part of a musical    | 31. TV network              | 45. Cat's commentaries          |
| 4. Aspiration                    | 14. "I do," e.g.         | 32. Thrice: prefix          | 46. Theda and family            |
| 5. Eject                         | 15. Arrondissement       | 33. Had a nap               | 47. Amongst                     |
| 6. Charge                        | 16. Memorabilia          | 34. Expenditure             | 48. Like some hal- lowed walls  |
| 7. Wastes, as time (with "away") | 17. "Make up your mind!" | 35. Cuban poet              | 49. Prefix with "dot" or "chip" |
| 8. Climber's aids                | 18. Shops                | 37. Highway                 | 50. Cheap seats                 |
| 9. Colorless: prefix             | 19. Scamps               | 38. Champagne               |                                 |
| 10. Legal claim                  |                          | 41. Betty or bread          |                                 |

# CHEAT COMMANDS 12/12/85

#MARS

~~#VENUS~~ #JUNGLE

#CLEVELAND

#SPACESHIP

#OASIS

~~#MALL~~ #SHOP

#PLAZA

<u>Move#</u>	<u>Input</u>	<u>Loc#</u>
1	D	1
2	NW	2
3	N	3
4	NE	4
5	clap	-
6	E	5
7	NE	6
8	NE	7
9	hop	-
10	clap	-
11	say "kweepa"	-
12	SE	8
13	D	9
14	NW	11
15	clap	-
16	NE	12
17	N	13
18	hop	-
19	S	14
20	clap	-
21	NE	15
22	say "kweepa"	-
23	U	17
24	NW	F.S.
25	clap	-
26	take phonebook	-
27	hop	-
28	NW	17
29	S	18
30	clap	-
31	SE	19
32	S	20
33	say "kweepa"	-
34	N	21
35	clap	-
36	hop	-
37	SE	W.B.
38	SE	22

<u>Move#</u>	<u>Input</u>	<u>Loc#</u>
39	D	23
40	clap	-
41	NE	25
42	W	26
43	say "kweepa"	-
44	hop	-
45	clap	-
46	E	27
47	W	28
48	S	29
49	SW	B.C.
50	clap	-
51	take raft	-
52	N	29
53	hop	-
54	say "kweepa"	-
55	clap	-
56	S	28
57	E	27
58	NW	26
59	NE	25
60	clap	-
61	SE	23
62	hop	-
63	U	22
64	say "kweepa"	-
65	clap	-
66	NW	W.B.
67	step on circle	(barge)
68		
69		
70		
71		
72		
73		
74		
75		
76		

1 Painted-on-fit in a thick and thin ribbed cotton knit that hugs real close and doesn't let go. Imported by Citron Vert in black or peach. Sizes S,M,L.

**D-420A, \$29 (4.00)**

3" white patent leather alligator print belt with pull thru rectangle buckle by Apple Accessories. Sizes SM or ML.

**BE-17A, \$50 (2.50)**

2 Danger Ahead, a no-holes-barred blue plonge leather dress that molds and melts to every single curve. The back is cut out for a show of skin; the slim skirt has a back slit. Plus buckles and zips in all the right places. By Karen Okada for Climax. Imported. Cobalt blue or white.

Sizes 4-14.


**D-400A, \$190 (4.00)**

Rectangle clip-on earrings, by Leslie J. Knaster, in polished pewter.

**J-150A, \$32 (2.00)**







2 The Dress Of The Year—a must in all colors and for every occasion! A long, close-fitting tube of polyester/cotton interlock with a cowl that can be worn as a hood. Stay tuned for compliments. In black, white or red. Made in U.S.A.

Sizes 3-13.

D-405A, \$55 (4.00)

Double the chain belt with coin charms, by Ruza Creations. BE-12A, \$26 (2.50)

2

*Sensual*  
**SLEEK**

CREDIT CARD HOLDERS MAY ORDER BY PHONE TOLL FREE 800-431-9003



1 The Call Of The Wild. Our string bikini full of pure, unadulterated animal magnetism. U-wire bra allows minimal tan lines, maximum good looks. Spun polyester/lycra leopard print. Imported by Expozay. Sizes 6-14.  
SS-10A, \$50 (3.00)\*



DOP  
SHOTS

2 A Dream Of Jeanie jumpsuit with a bandeau top, harem pants yours in a gauze of polyester/cotton imported by Gottex. In black or white. Sizes S,M,L. **JU-85A, \$60 (4.00)**

3 The gladiator sandal gets glitzed up western style with fringe and silvery studs. By d'Rosana in kelly and fuchsia napa leather on a 1" wedge. Leather sole. Made in Italy. Sizes 6-10N, 4-11M (no 10½). **S-519A, \$95 (3.25)**



1) Upon first meeting Trent:

X As you enter, you notice a man sitting listlessly in the shadows. He leaps to his feet as he spots you, babbling, 'A human!...'

Embellish: "...a muscular ~~man~~ man wearing a leopard-skin loincloth..." (Something similar for Tiffany: "...a curvaceous woman...") too similar to EXAMINE TRENT

✓ 2) Trent's line: "I've got a plan to tackle these Leather Goddess ~~jokers~~ jokers..."

Another innuendo, like your "lick 'em" line. (Something like "I've got a plan to get on top of these Leather Goddesses" or "I think we can bring these Leather Goddesses to their knees")

3) The blaster is actually a rock, and the rope is actually a rock.

Maybe, instead of a rope, you mistake a rock for love potion or some such ("You must be pretty hard up, mistaking a rock for love potion.") Alternatively, you could find a (worthless) rock which actually turns out to be, say, a (worthless) sexual device. ("You must have a pretty dull sex life, mistaking a bumped and ridged feathery sexual device for a rock.")

✓ 4) In the same vein, maybe the painting of the cat initially looks like a painting of a sex kitten? pussy cat



5) Description from Roof:

"Sticking up into sight beyond the horizon are some precarious towers, which could only be the peaks of the evil L.G.'s pleasure palace. On the wide plain between here and the castle are the warships of the L.G.'s fleet, poised for their forthcoming invasion of Earth."

Embellish: "Thrusting up into sight ... some bulbous towers ... the arching L.G.'s pleasure palace ... the long, tapering warships ... poised for their climactic, explosive invasion of Earth."

6) ~~Experiment~~ Description upon entering Jungle:

"the overpowering heat, the incredible humidity"

Embellish? - "hot, steamy, primitive" ?

X 7) As you ride the horse down the corridor:  
too crude

[Playing as a woman]: "Wearing only a bikini yourself, you ride the stallion bareback down a long hall, ~~the animal~~ and climax several times as you feel the animal's firm muscles ripple between your legs."

[Playing as a man]: "Wearing only a loincloth yourself, you ride the stallion bareback down a long hall, and wonder if you'll even be able to have children after the beating you've taken."

8) Battling assassin in space:

"launches a blow straight at your neck! Moving with a speed rarely associated with anything besides self-preservation, you parry..."

~~"launches a blow straight at you"~~

→ "anything besides self-preservation or sexual fulfillment, you parry..."

9) The battleships themselves in space are described as "a large battle spaceship" and "a smaller passenger spaceship."

Add little innuendos like "well-endowed with ~~two~~ perfectly round fuel tanks" or "fully extended and ready to burst when the L.G.'s give it the touch."

10) "The barge chugs away from the dock and toward the center of the canal.... The barge barges further down the ~~the~~ canal."

~~is~~ [withdraws?] [pulls out?]

"The barge slips [slides] away from the dock and enters ~~on~~ the deeper center of the canal. - The barge rushes further down the canal..."

difficulty (1 to 5)

~3/1/86

## Puzzles

- 1 Going to the bathroom
- 1 Opening cell door
- 1 Finding Trent/Tiffany
- 1 Getting the basket
- 1 Using the first black circle
- 1 Getting the mouse
- 3 Frog-Blender
- 4 Mitre-Angle
- 1 Figuring out how the barge works
- 2 Deciphering the coded message
- 2 Figuring out why barge ends up on
- 2 The Riddles
- 2 Surviving in the Catacombs
- 2 Mapping the Catacombs
- 1 Getting past the power beam
- 2 Baby-Orphanage- Cotton Balls
- 1 Staining the white circle
- 1 Giving Coin to Penguins
- 1 Giving Coin to Proprietor
- 1 Searching Dust
- 3 Fly-Trap (2 solutions)
- 1 Getting odd machine
- 3 Gonillas - Rubber Hose
- 1 Getting coin from phone booth
- 1 Getting into mad scientist's house
- 3 Making cloth rope
- 1 Giving Correct weight to Trent/Tiffany
- 2 Finding Circle under Sod
- 1 Getting to "In Space" In Time
- 1 wearing ThermaSuit
- 4 Killing Thorbast
- 1 Dispensing With BEM
- 1 Untying Woman
- 1 Giving Items to Trent/Tiffany

## "PRIZE"

- surviving
- new geography
- many benefits
- solving baby puzzle; carrying stuff
- new geography
- PARTS LIST - mouse
- PARTS LIST - blender
- PARTS LIST - angle
- new geography
- getting into catacombs
- one side of canal new geography
- getting into harem
- getting raft, phone book →
- " " (PARTS-LIST)
- new geography
- PARTS LIST - cotton balls
- getting out of south pole area
- getting to orphanage, getting other coin
- getting flexible circle
- " " "
- getting untangling cream
- changing cream
- PARTS-LIST rubber hose
- to get past penguins
- access to rubber hose, new geography
- getting Trent/Tiffany to ask weight
- PARTS LIST - headlight
- getting out of Cleveland
- chance to fight Thorbast
- Surviving in space
- chance to attack BEM
- change to untie woman
- PARTS LIST - photo
- WIN



## FOLLOW-FLAG

- ✓ 1 - Trent/Tiff climbs out window
- ✓ 2 - Trent/Tiff eaten by tiger.
- ✓ 3 - Trent/Tiff falls into canal at Icy Dock
- ✓ 4 - Young man/woman has just been carried off by BEM
- ✓ 5 - Young man/woman enters passenger spaceship
- ✓ 6 - Young man/woman enters private cabin
- ✓ 7 - Thorbast dies & floats away
- ✓ 8 - Salesman carried off by moth
- ✓ 9 - Flytrap loses interest @ cleaning
- ✓ 10 - Flytrap loses interest @ edge of hole
- ✓ 11 - Flytrap falls into hole
- ✓ 12 - Thorbast slipping away from Hld after grenade.
- ✓ 13 - Harem guard goes to summon wife.
- ✓ 14 - Harem guard left because you didn't answer
- ✓ 15 - Matron gets baby from stoop.
- ~~✓ 16 - "Frog" leaves after kiss~~
- ✓ 17 - mad scientist leaves Laboratory



\* rhetorical questions: (AWAITING - REPLY = 2)

- ... But is it art?
- ... want angular children?
- ... expect a window to open?
- ... read any buttons lately?
- ... where do you think you are, Tral?
- ... do you have a nose fixation?
- ... wasn't that fun?
- ... do you also do windows?
- ... that this causes blindness?
- ... do you expect me to be frightened?
- ... some turn on, huh?
- ... your nose is key-shaped?
- ... "Have I been asleep long?"

AWAITING - REPLY

- 1 Sultan: "Are you ready?"
- 2 RHETORICAL QUESTIONS
- 3 lee ... what? on the floor?

## ANSWERING THE RIDDLE

### ① Valid syntaxes:

- > ANSWER "Foo"
- > SAY "Foo"
- > SULTAN, Foo
- > SULTAN, THE ANSWER IS Foo

### ② Non-valid syntaxes:

- > Foo
- > ANSWER Foo
- > SAY Foo
- > SULTAN "Foo"

### ③ possible "classes" of answers (values of Foo in previous examples)

- \* the right answer (RIDDLE)
- \* the "good guesses" (LOVE, SEX)
- \* noun present (e.g. BIKINI)
- \* noun not present (e.g. BARGE)
- \* non-noun (e.g. PURPLE, EAT)
- \* unknown vocab. word (e.g. MASTODON, EATING)
- \* buzz word (e.g. PLEASE, SEX)

## GIVING WEIGHT TO TRENT/TIFFANY

Valid syntaxes:

- > 208
- > 208 pounds
- > TRENT, 208
- > TRENT, 208 pounds
- > ANSWER "208"
- > ANSWER "208 pounds"
- > SAY "208"
- > SAY "208 pounds"

## ANSWERING THE HAREM GUARD

valid syntaxes:

- > 1395 or 1,395 or #1395
- > SAY "1395"
- > ANSWER "1395"
- > GUARD, 1395
- > ASK FOR 1395
- > ASK FOR HUSBAND 1395 or ASK FOR WIFE 1395
- > ASK GUARD FOR 1395
- > ASK GUARD FOR HUSBAND/WIFE 1395
- > PICK 1395
- > PICK HUSBAND/WIFE 1395

STEVE;

FOR FUN & FOR P/R  
REASONS, I'D LOVE TO  
HAVE A "BOSS KEY" IN  
THE IBM LOOP. CAN  
WE HAVE A CORNERSTONE  
SCREEN COME UP WHEN A  
PARTICULAR KEY IS HIT (OR  
COMMAND TYPED)?

-MIKE

STEVE -

YOU CAN TAKE A LOOK AT SOME  
PRE-DESIGNED SCREENS BY  
LOOKING AT THE DEMONSTRATION  
SECTION OF THIS DEMO DISK.  
THE GOOD ONE (FULL INFO) IS  
NEAR THE END. (ALTERNATIVELY YOU COULD  
LOOK AT REAL C.S. DATABASES.) -MIKE



Select a command from the menu. Use arrow keys or type the command.  
 VIEW DEFINE SDEY PRINT TOUCH  
 ENTER MATCH FONOLE LUSRICATE

---

Conversion V2.1

Item	Available from	Comments
Shoe Horn	The Shoe Boutique	Don't pay over \$12. Wait for semi-annual sale.
Rolling Pin	Hot Cross Buns, Inc.	Medium size works best.
> Nylon Rope	Butz Hardware	10 feet is enough; add 6 feet for each additional partner.
> Peanut Butter Spatula	El Kluko's	Easily breakable; buy 5-pk.
Rubber Sheets	Medical Sealing of Mountain View	Queen size must be ordered one or two weeks in advance. Avoid generic brands.
Steel Harness	Zeke's Harness Shop	Not recommended with fish.
Vaseline Fume	Myabein (3rd & Main)	9pm through 2am.
Sheep	Caisy Hill Farms	Best right after shearing.
Inflatable Milkmen	Mala Order Service	Always get the optional patch kit.

---

File: APPLIANCES Previous Mode: Titillate Files Viewed: 69

Proposed screen that would appear if you hit the special "Boss Key" in the IBM version & leather addresses. Comments to SEM.

Comments to SEME

To punt or not to punt. The following items have all been deemed (by me) to be expendable, in that removing them will not leave holes in puzzles or in the story line. I like all of them, to different degrees and for different reasons. Nevertheless, size will probably be a problem again as I begin adding words and objects from The List, so some of them will have to go. Your comments on each, please.

1. The response to REMOVE OVERALLS in Joe's Bar. "You instantly become a legend in the annals of Joe's Bar..." If removed, the response would simply be the usual default of "That would be indecent..."

Puntability (out of 10) ~~6~~ 6

Toss

2. The Black Stain puzzle. This is the only puzzle on the Punt List. It was originally installed to force you to stop at Wattz-Up before going to the south pole, but now it's merely a pretty easy, mildly amusing puzzle.

~~7~~ 7

STAY

3. The "tits" interrupt. "Warning! Only a few more turns until the TITS reference!" Though primarily a joke, this is also a swipe at the Moral Majority, but there's already such a swipe in the opening screen.

8

— NO!

MAYBE

4. Oral sex in all cases. I think the only times you can have oral sex are in the Harem and the Boudoir. If removed, all attempts to have oral sex would be replaced by some admonition about keeping the Supreme Court happy by not offending community standards.

10

Masturbate in TAME: "go blind!"

MAYBE

5. The rabbit from Wattz-Up Dock. The rabbit creates two jokes: being near the Wattz-Up Dock, and as fodder for the T-remover.

3

KEEP

6. The legend of the cotton balls, which you get upon entering the Orphanage Foyer.

~~6~~ 6

PUNT

7. The description of a flytrap death. "One of the interesting but little known facts..." If this were punted, it would be replaced by a short JIGS-UP such as "SNAP! ... You have died."

8

LEAVE

8. Among the smaller items on this list: the description of walking into the Observation Room window. Go WEST in the Observation Room.

8

LEAVE

9. All the doors off the Long Corridor. This is a tiny red herring, but the main purpose of the doors are to explain why there's nothing on the ship besides a cargo hold, a stable, and a long corridor. If there were no unopenable doors off the corridor, would people ask "where's the engine room? Where's the bridge?"

10

GONE

10. The response to PEE IN or ON something other than the toilet. "Miss Manners..." If punted, this response would probably end after the first sentence.

7

PUNT

11. The stairway landings in the prison area. I originally put these in because, for unknown reasons, people seemed to be having inordinate amounts of trouble figuring out whether various flights of stairs in the prison went upwards or downwards.

8

PUNT

move painting

change lab circle's dest.

~~the 8~~

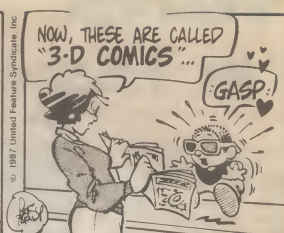
# PRE-BETA changes .

3/17/86

- ✓ Landings - gone
- ✓ cotton balls legend - gone
- ✓ legend in annals of Joe's Bar - gone
- ✓ new TAME masturbate response
- ✓ stain → yewns
- ✓ fading circle → Oasis
- ✓ Laboratory circle now leads to pharebooth
- ✓ painting now in Cell
- ✓ new Dock @ canal location 7, connecting to Mall area
- ✓ new Director DESC
- ✓ Baby dock moved to Canal location 6
- ✗ connection between Ruined Castle (w/frog) & Oasis.
- ✓ new dock @ canal location -1, connecting to ruined castle 3 (where hole is)
- ✓ Oasis hole now goes to Cleveland (rather than Lawn).
- ✓ new sign in Observation Room
- ✓ photo of Jean Harlow

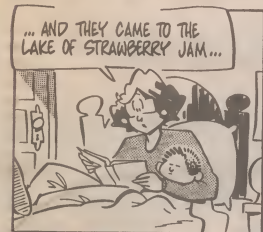


**ROSE IS ROSE** by Pat Brady



THE AMAZING SPIDER-MAN

**ROSE IS ROSE** by Pat Brady



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4

# ADWEEK'S MARKETING WEEK

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NATIONAL MARKETING EDITION

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## MARKET MONITOR

### Rolls-Royce Ad: Tear and Sniff

NEW YORK—Rolls-Royce Motor Cars Inc. understands that there's nothing like the sweet smell of success.

The Lyndhurst, N.J.-based marketer of the British-based automaker is launching an ad campaign in the July issue of *Architectural Digest* that will feature a scent strip laced with a smell similar to the leather interior of a new Rolls. The ad's theme: "This, in Essence, Is Rolls-Royce."

Robert Wharen, vice president of

(Continued on page 8)

## WHAT'S INSIDE



Sears' stress-reduction exercise

### Still More for Your Life

A little well-directed aggression can go a long way. In a new campaign for Sears, writes Barbara Lippert in "Critique," it can be almost as good for the viewer as it is for a happy product tester. (See page 25)

(INDEX CONTINUED ON PAGE 2)

## Marketers to Focus on Retailer Key Accounts Favored, Brands Bounced

By Christine Donahue  
and David Wiley

NEW YORK—Which comes first, the retailer or the brand?

In the most profound re-evaluation of brand management to date, many consumer-goods companies now say the retailer, and some are beginning to reorganize their marketing departments to prove it.

Organizing marketing departments around key retail accounts partly extends the logic of regional

marketing, but also carries this concept an important step further: The move acknowledges that retailers, not end users, are increasingly considered the primary customers for a marketer's products.

Under such a system, the equivalent of a brand or product manager would oversee all of his employer's brands, but only for one or two retail chains.

"Our stores sell more food [in a year] than is consumed in any U.S. city, excluding (Continued on page 5)

## Procter & Gamble Lets Its Hair Down

Packaged-Goods Giant Gets  
Hip to Changing Lifestyles

By Dottie Enrico  
and Stephen Battaglio

NEW YORK—It's a sign of the advertising times when Procter & Gamble uses Larry "Bud" Melman to push its potato chips and sells fabric softener to rousing renditions of Pointer Sisters' tunes. These days, P&G even dares to show yuppies in *L.A. Law*-type settings discussing the trauma of body odor, in national commercials for Safeguard deodorant soap.

The latest brand to get an image face-lift is Crisco oil. The three young



DMB&B's execution exemplifies the P&G look.

couples in new commercials from Grey Advertising, which broke last week, couldn't have more fun if they tried: They stuff muffins into each other's mouths; they baste colorful shish kebabs and squirt each other with the juice from fresh vegetables.

That's quite a change from the odes to home and hearth that characterized (Continued on page 6)

'Vital Signs'  
Appears on Page 4

MARKET **M** ONITOR

(Continued from page 1)

marketing, says that Rolls-Royce wanted to do what no other automaker has done in the past—appeal to consumers' sense of smell.

The campaign, created by Della Femina, Travisano & Partners, is considered a special-event ad by the company, and is more aggressive than past Rolls-Royce campaigns.

But the aggressive posture is appropriate. Competition in the luxury-car segment has escalated as manufacturers have raised the number of models in their lines. Rolls-Royce has a niche unto itself among luxury cars, but the company still can't rest on its laurels in the super-luxury market, notes Wharen. Sales of Rolls-Royce in the U.S. increased slightly to 1,155 units last year, compared with 1,110 sales in 1985.

The concept of the scent-strip ad, which also will be used in a direct-mail promotion aimed at prospective buyers, evolved from Della Femina's handling of fragrance accounts that used scent strips in ads, and the desire to merchandise one of the car's distinctive qualities in a new way, says Matthew Mansfield, executive vp and group director of account services.

According to Wharen, the scent-strip ad was not created to target a specific demographic group. "Rolls-Royce targets itself—we don't have to do it," he says. The traditional age market for Rolls-Royce is 45 years and older.

The four-page ad, which features the Corniche II convertible, runs concurrently with the manufacturer's traditional national ads, which focus on distinctive Rolls-Royce parts.

The company also is planning to step up advertising and marketing of its Bentley division, which now represents only about 8% of the company's sales, but commands half of this year's \$4.3 million ad budget. The ad theme is: "Bentley. The Closest a Car Can Come to Having Wings."

At a base price of \$95,000, the Bentley costs a little less than a Rolls-Royce. The Bentley also is considered more of a performance car than the Rolls-Royce and has a

younger consumer audience—35 years and older. With a roll-out of two additional Bentley models next year, Wharen expects Bentley sales to represent about 33% of total sales by 1990.

—David Kiley



## Levis Slip Into Transactional Video

NEW YORK—Levi Strauss & Co. has decided to let interactive computers solve its inventory problems by placing terminals in department stores where shoppers can view a presentation of Levi apparel and then place an order.

The 10 video monitors, designed by By-Video Inc., Sunnyvale, Calif., will be tested in 10 stores that will be announced later this month. Targeted to men aged 18 to 34, the merchandising centers will enable customers to purchase jeans in sizes and styles that are not available in every store.

After a shopper views the multimedia presentations on a computer, the video center will print out details such as price, the stock number of the chosen item and the order. The customer finishes the transaction with a salesperson and the merchandise is delivered to the consumer's home within two weeks.

Levi Strauss follows The Florsheim Shoe Co.; Zale Corp.'s Bailey Banks & Biddle Jewelers; Edward Lowe Industries Inc. in featuring interactive merchandising that includes home delivery.

## SHOE VIEW

Martys Shoes Corp., a New Jersey-based self-service shoe retailer, also is turning to interactive video this month to help sell its discounted brands.

The computer centers, designed by New York-based Intermark Corp., are set up to suggest brands and styles based on information fed by the shopper.

According to Intermark's Lili Mahlab, vp/marketing and sales, the program asks for color preference and other personal data before responding with store information.

—David Kiley



## Banks Find Ways To Spur Card Usage

NEW YORK—Bank-card marketers are finding it's not enough to get cards into people's wallets; they've got to get card-holders to use them—the more often, the better.

Associates Federal Savings and Loan Association, based in Pleasanton, Calif., is testing its own variation on the frequent-user programs that have become so prevalent in the airline industry. The interest rate for outstanding balances on its gold MasterCard accounts, called Execu-Gold, varies month to month, depending on the amount a cardholder charges on the card.

"It's meant to encourage usage and consolidation of credit balances," says W. David Huddleston, executive vice president of Associates Corp. N.A., of which Associates Federal is a unit.

To that end, the annualized interest rate during months when a card holder charges more than \$600 is a rock-bottom 9.9%. If monthly purchases are \$300-\$600, the rate jumps to 15.9%; and if monthly purchases are below \$300, the interest rate is 19.9%. The annual fee for the card is \$30.

Card holders also will receive enhancements such as special discounts on movie videos, books and computer software from Associates' parent company Gulf + Western Inc.'s entertainment and publishing units.

Initially, offers for the card are being sent to 700,000 households with combined income of more than \$50,000. Associates' research of its own customers in that income range shows that if customers consolidated their credit—including bank cards and other general use charge cards—they would easily outcharge the \$600 per month threshold for the low rate. But, admits Huddleston, "there's no research showing they'll actually do it."

Associates also plans to extend the program to part of its base of 1 million standard card accounts. It may also selectively market the card on a nationwide basis.

Associates' isn't the first card marketer to try the tiered-rate approach.

(Continued on page 17)



# Micro Fragrance List

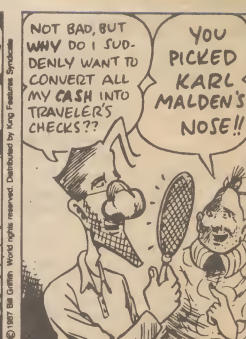
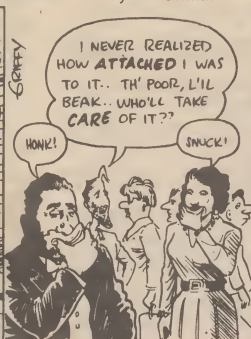
1. ANCHOVY
2. BANANA
3. CEMENT, MODEL
4. CHICKEN, FRIED II
5. CHOCOLATE
6. CREAM, WHIPPED
7. CUCUMBER
8. FISH II
9. GARLIC
10. GAS, NATURAL
11. GRAPEFRUIT
12. GRASS
13. INCENSE
14. LEATHER
15. MARTINI
16. MELON, CANTELOUPE
17. MILDEW
18. MOTH BALL
19. MUSHROOM
20. MUSK
21. PEANUT BUTTER
22. PIZZA
23. SKUNK I
24. SMOKE I
25. WATERMELON

ZIPPY

"NASAL PASSAGE"

by Bill Griffith

1/21/87



CADEFIN

by Jim Davis





## KRISMAR PROMOTIONAL PRODUCTS COMPANY

P.O. BOX 736 • AMHERST, MASSACHUSETTS 01004 • (413) 584-3994

October 7, 1985

### SCRATCH & SNIFF STOCK FRAGRANCES

*ALFALFA I	CLOVE	GARDENIA
*ALFALFA II	CLOVER	GARLIC
*ALMOND	COCONUT	GAS, NATURAL
ANCHOVY	*COD LIVER OIL	GASOLINE
APPLE I	COLA	GINGER
APPLE II	*CORIANDER	*GINGERALE
*APRICOT	CORN, SWEET	*GINGERBREAD
*ARBANOL (WOODY)	CRAB	GINGERSNAP COOKIE
	CRANBERRY	GRAPE
	CREAM, WHIPPED	GRAPEFRUIT
	*CREME DE MENTHE	GRASS
	CUCUMBER	
	CUSTARD, EGG	HAM I
*BABY POWDER		HAM II
BANANA	*DAFFODIL	HAMBURGER
BANDAID	*DANDELION	*HERBAL
*BAYBERRY	DIESEL FUEL	*HIBISCUS
BLUEBERRY	DILL	*HICKORY WOOD
*BLUEBONNET	*DOGWOOD	HONEY
*BOYSENBERRY		HONEYSUCKLE I
BUBBLE GUM	EGG NOG	HONEYSUCKLE II
BUTTER	* EASTER LILY	HYACINTH
BUTTERSCHOTCH	*EUCALYPTUS	
		INCENSE
CANDY CANE	*FISH I	
CARAWAY	FISH II	*JASMINE
CARMEL APPLE	*FLORAL	JELLYBEAN
CARNATION	*FRANGIPANNT	*JUNIPER
*CARROT, RAW	*FRANKINCENSE	
*CATNIP	FRESH AIR I	LAVENDAR
CATSUP	FRESH AIR II	LEATHER
CEDAR	FRUIT PUNCH	LEMON
CELERY SEED	FUDGE, HOT	*LEMON-LIME
CEMENT, MODEL		LICORICE/ANISE
CHEESE, CHEDDAR		LILAC
*CHEESE, BLUE		LIME
*CHERRY CANDY		*LINEN, FRESH
CHERRY, BLACK		LUMBER
*CHICKEN, FRIED I		
CHICKEN, FRIED II		
*CHILE		
CHOCCLATE		
CHOCOLATE CHIP COOKIE		
CHRYSANTHEMUM		
*CINNAMON BUN		
CINNAMON		
*CITRONELLA		

\*MAY REQUIRE ADDITIONAL LEAD TIME TO OBTAIN



## KRISMAR PROMOTIONAL PRODUCTS COMPANY

P.O. BOX 736 • AMHERST, MASSACHUSETTS 01004 • (413) 584-3994

PAGE 2

\*MANGO  
MAPLE SYRUP  
MARTINI  
MELON, CANTALOUPE  
\*MELON, HONEYDEW  
MENTHOL  
MILDEW  
\*MILK  
MINCE PIE  
MINT CHOCOLATE  
\*MINT JULEP  
MINT I  
MINT II  
MOTH BALL  
MOTOR OIL  
MUGUET/LILY OF THE  
VALLEY  
MUSHROOM  
MUSK  
\*MYRRH  
  
\*NEW CAR I  
NEW CAR II  
NUTMEG

ONION  
\*ORANGE BLOSSOM  
ORANGE I  
ORANGE II  
ORANGE JUICE  
ORCHID  
OREGANO

PAINT THINNER  
PATCHOULI  
PEACH  
PEANUT BUTTER  
PEAR  
\*PECAN WOOD  
PEPPER, BLACK  
PEPPER, GREEN  
PEPPERMINT  
\*PETUNIA  
PERFUME  
PICKLE, DILL  
PICKLE, GARLIC  
\*PICKLE, SWEET  
PINE  
PINEAPPLE  
PIZZA  
\*PLUM  
POPCORN I  
POPCORN II  
POPCORN III  
\* POTATO, FRIED  
PRETZEL  
PUMPKIN PIE

RAISIN  
RASPBERRY CANDY  
RASPBERRY  
REDWOOD  
ROOT BEER  
ROSE  
\*ROSEMARY  
\*RUBBER TIRE

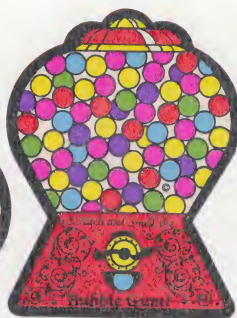
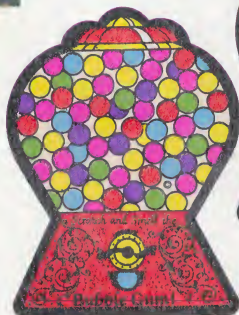
SAGE  
\*SANDALWOOD PERFUME  
SAUSAGE, SPICY  
\*SHRIMP, COLD  
SKUNK I  
SKUNK II  
SMOKE I  
SMOKE II  
SOAP I  
\*SOAP II  
SOAP III  
SPEARMINT  
SPAGHETTI  
STRAWBERRY I  
STRAWBERRY II

\*TANGERINE I  
TANGERINE II  
\*TARRAGON  
\*TEA  
\*THISTLE  
\*THYME  
TOMATO  
\*TULIP  
TURPENTINE

VANILLA  
VEGETABLE, GREEN  
VIOLET

WALNUT  
WATERMELON  
WINTERGREEN

\*MAY REQUIRE ADDITIONAL LEAD TIME TO OBTAIN





	Jon	Jeff	Prof	Max	Stu	Liz	Amy
✓ Model Cement	Paint Thinner?	Hint	Paint Remover or Rubber Cement glue	Cherry Bubblegum	Floor Wax	NO GUESS	NO GUESS
✓ Skunk	NO GUESS	Skunk	Parsley	Cedar	Whiskey Sour	Skunk	Garlic???
✓ Peanut Butter	Peanut Brittle	Peanut Brittle	Choc. Cake	Spaghetti	Peanuts	Nuts	Peanut Butter
✓ Smoke I	NO GUESS	Smoke	Alcoholish...	Burnt Wood	Floor Wax	burnt used-up charcoal	Ashes, char
✓ Musk	Perfume	Perfume? Flower?	Soap	Pleasant...	Flower	Air Freshener	Old Spice
✓ Grass	NO GUESS	Paint	Grass	Flower... Rose... Honeysuckle...	Grass	Fresh Grass	Dirt
✓ Banana	Banana	Bubblegum	Bubblegum	Tutti-Futti... candy...	Saltwater Taffy	Banana	Lollipop
✓ Anchovy	Pizza? Pepperoni?	Burning Tires? wood? Cork?	NO GUESS	Fish... dead fish	Fish! Smoked oysters?	Fish	Burnt Pumpkin
✓ Martini	Gin & Tonic w/ Lime	<del>Stress</del> A Daisy.	Leather???	Pine	Pine Forest	Gin? Pine?	Alcohol & Menthol Men's deodorant?
✓ Grapefruit	Tangerine	Gum	Orange? GF!	A powder?	Orange	Lipstick	Lemonade?
✓ Chocolate	Chocolate	Peanut Brittle	Angel Food Cake Chocolatey...	NO GUESS	NO GUESS	Chocolate	Chocolate
✓ Natural Gas	Muffler? No Gas.	Hamster's Cage	NO GUESS	Natural Gas	Natural Gas	NO GUESS	Natural Gas
✓ Leather	Jasmine	A fence	Smoke?	NO GUESS	NO GUESS	NO GUESS	Smoke
✓ Watermelon	NO GUESS	Gum & Litter Chemical Waste Dump? Shirt.	Cherry? Apple? It's red... Bump powder.	Grape KoolAid Chinese Food... Over... Bullion	Pineapple	Watermelon	Pear?
✓ Garlic	Garlic				Garlic	Garlic	Garlic
✓ Cucumber	Perfumes	Honeydew Melon	NO GUESS	NO GUESS	Uh... straw?	Strawberry	Cucumber
✓ Whipped Cream	Vanilla? Strawberry?	Caramel	It's sweet...	Peach	Brown food, Molasses?	Coconut? Tanning oil?	Sugar
✓ Moth Ball	A basement, Mothballs	Sears, Paint.	Moth balls	Mothballs	Mothballs	Mothballs	Basement
✓ Fried Chicken	Rubber	old paint.	A crayon. A wax, brown crayon.	Paint	NO GUESS	New Plastic	Dust
✓ Pizza	Pizza; chili?	Pizza	Garlic? Oregano	Oregano	Dill Pickles	Oregano? spray. Sauce?	Rosemary, oregano.
✓ Cantelope	Bubble gum? strawberry shampoo	Gum	Sweet & Powdery	Grape	Vanilla Ice Cream	Coconut	Bubblegum
✓ Mildew	NO GUESS	Cedar???	Smoky... Raid! Musty... Gasoline?	Cedar	Floor Wax	Cedar	Wood, Cedar? Yes, Cedar.
✓ Mushroom	NO GUESS	NO GUESS	NO GUESS	Pepper	NO GUESS	Bad Mushrooms	Mushroom
✓ Fish	Soap	Fishy Tuna.	NO GUESS	NO GUESS	NO GUESS	Fishy.	Seasy Fish.
SCORE	9.5	6.0	6.5	4.0	6.0	12.0	10.5
RANKING	6	11 (tie)	10	14	11 (tie)	2 (tie)	5

Average 8.75  
 Men's Average 6.9  
 Woman's Average 10.6



DL	Andy C.	Betty	DA	Susan S.	Tara	Rank	Score
Paint	No GUESS	mint	No GUESS	Lemon Pledge	Household Cleaner	21	1.0
GUESS	Skunk	no guess	No GUESS	Skunk	something in the woods...	14	4.5
ts/leaves	Peanut Butter	Peanut Butter	overpowering Peanut Butter	Popcorn	Dorito Breath	8	6.5
ing wood leaves	Charcoal Fire	Smoke	Burnt Wood	No GUESS	Shoe Polish	5	7.5
ferme	Perfume	Perfume	Mild Perfume; Toilet Sanitizer	Soap	Shampoo	tie 9	6.0
wers	No GUESS	Pine	Flowers	Chlorine...?	Freshly mown Grass	tie 15	4.0
unana	Watermelon	Banana Candy	Bananas	Banana	Bubblegum	tie 6	7.0
bage	Anchovy	Fishy	Skunk	Potatoes	Sardines	tie 9	6.0
& Tonic	Juniper of Girl & Tonic	No GUESS	Flowery	Breed	Christmas Tree	13	5.0
defruit	No GUESS	Orange	Candy?	Lemon... Orange ... Grapefruit...	Tang or a Vitamin C Pill	tie 11	5.5
colates	Chocolate	Chocolate	Flowery, Fruity	Chocolate? No. Candies. Wax.	Chocolate	tie 3	10.0
for Oil	Gas	Skunk, Gas	Burning Rubber	Gasoline	A Fart	tie 6	7.0
ther	Leather	Shoe	Salmon... Fish	No GUESS	Leather Car Seat	tie 15	4.0
blegum	Watermelon	Watermelon	Orange	Watermelon	Watermelon	tie 11	5.5
arlic	Garlic	Garlic	Onion	Garlic	Garlic	2	10.5
vegetable	green Vegetable	No GUESS	Bleach	No GUESS	Lestoil	tie 19	2.0
Ice Cream?	Fruit punch	marijuana	No GUESS	Butter	Cocacola or Water Paint	tie 19	2.0
ing Cream.	Mothballs	Mothballs	some chemical...	Mothballs	Mothballs	1	11.5
balls	No GUESS	No GUESS	naugahyde	Cedar?	Paint	24	0.0
uess	Pizza	oregano-- pizza	something that goes on a pizza	Pizza	Oregano Italian Food...	tie 3	10.0
ago --	a fruit salad	cherry? Kool-Aid	Bubblegum	No GUESS	Candy	tie 22	0.5
nanq	mesquite	Vicks Vapo-Rub	No GUESS	No GUESS	Cedar, ok vinyl	tie 22	0.5
dy...	mushroom	Dirt?	Pickles	Mushrooms	No GUESS	tie 15	4.0
ESS	No GUESS	No GUESS	~~~~~	~~~~~	~~~~~	18	3.0
ESS	No GUESS	No GUESS	~~~~~	~~~~~	~~~~~	18	3.0
0.0	15.0	12.0	5.0	9.0	9.0		
4	1	2 (tie)	13	7 (tie)	7 (tie)		

Prof	Max	Stu	Liz	Amy	SCF	PDL	Andy C.	Betty
mint Remover or Robert Lemons Parsley	Cherry Bubblegum	Floor Wax	No GUESS	No GUESS	Magic Marker <del>No GUESS</del>	wet Paint	No GUESS	mint
Choc. Cake	Cedar	Whiskey Sour	Skunk	Garlic ???	No GUESS	No GUESS	Skunk	No guess
Alcoholish...	Spaghetti	Peanuts	Nuts	Peanut Butter	No GUESS	Peanuts/Cashews	Peanut Butter	Peanut Butter
Scap	Burnt Wood	Floor Wax	burnt used-up charcoal	Ashes, char	Fireplace embers Baby powder? charmin?	Burning wood or leaves	Charcoal fire	Smoke
Grass	Pleasant...	Flower	Air freshener	Old Spice	A cleaner	Perfume	Perfume	Perfume
Bubblegum	Flower... Age... honey-suckle tutti-frutti... candy...	Crass	Fresh Grass	Dirt	Flowers	No GUESS	No GUESS	Pine
No GUESS	Fish... dead fish	Saltwater Taffy	Banana	Lollipop	Banana	Watermelon	Banana	Banana
Leather ???	Pine	Fish! Smoked oysters!	Fish	Burnt Pumpkin	No GUESS	Garbage	Garbage	Fishy
Orange? GF!	A powder?	Pine Forest	Gin? Pine?	Alcohol & Meritol Men's deodorant? Lemon?	Perfume or Alcohol	Gin & Tonic	Juniper gin & tonic	No GUESS
Angel Food Cake Chocolatey...	No GUESS	Lipstick	Chocolate	Lemonade?	Orange	Grapefruit	No GUESS	Orange
No GUESS	Natural Gas	Chocolate	Chocolate	Chocolate	Chocolate	Chocolate	Chocolate	Chocolate
Smoke?	No GUESS	Natural Gas	Natural Gas	Natural Gas	Natural Gas	Motor Oil	Gas	Skunk.
Cherry? Apple? It's red... Gunpowder.	No GUESS	No GUESS	No GUESS	Smoke	No GUESS	Leather	Leather	Shoe
No GUESS	Grape KoolAid	Pineapple	Watermelon	Pear?	Bubblegum	Bubblegum	Watermelon	Watermelon
It's sweet...	Onion Fried... onion .. Bullion	Garlic	Garlic	Garlic	Garlic	Garlic	Garlic	Garlic
Mothballs	No GUESS	uh... straw?	Strawberry	Cucumber	No GUESS	leafy vegetable	green vegetable	No GUESS
A crayon. A wax brown crayon.	No GUESS	Brown food, Molasses?	Cocunut? <sup>vanilla</sup> oil?	Sugar	Cotton Candy	vanilla Ice Cream? whipping Cream.	Fruit punch	manju
Garlic? Oregano	Paint	Mothballs	Mothballs	Basement	Mothballs	Mothballs	Mothballs	Mothballs
Sweet & Powdery Smoky... Raid! Musty... Gasoline?	No GUESS	No GUESS	New Plastic	Dust	No GUESS	No GUESS	No GUESS	No GUESS
No GUESS	Oregano	Dill Pickles	Oregano? <sup>spicy</sup> sauce?	Rosemary, oregano.	Oregano & Garlic	Oregano -- Pizza.	Pizza	oregano
No GUESS	Grape	Vanilla Ice Cream	Coconut	Bubblegum	Watermelon Candy	Banana	a fruit <sup>flavor</sup>	cherry? K
No GUESS	Cedar	Floor Wax	Cedar	wood, cedar? Yes, Cedar.	Balsa	Woody...	mesquite	Vicks Vapo
No GUESS	Pepper	No GUESS	Bad Mushrooms	Mushroom	Sandalwood	No GUESS	Mushroom	Dirt
No GUESS	No GUESS	No GUESS	Fishy.	Greasy Fish.	Dead...?	No GUESS	No GUESS	No GUESS
6.5	4.0	6.0	12.0	10.5	7.0	11.0	15.0	12.0
10	14	11 (tie)	2 (tie)	5	9	4	1	2 (tie)

# Micro-scents list

1. Anchovy
2. Apple Pie
3. Baby Powder
4. Bakery
5. Bacon
6. Banana —
7. Beer
8. Butter
9. Cheese
10. Chocolate —
11. French Fries
12. Fresh Bread
13. Garlic —
14. Gin
15. Honey
16. Leather —
17. Mildew
18. Mothballs —
19. New Car
20. Perfume —
21. Pizza —
22. Popcorn
23. Smoke —
24. Soap
25. Whiskey

- 1) Apple Pie
- 2) Cheese
- 3) Baby Powder
- 4) New Car
- 5) Bakery
- 6) Banana -
- 7) Bacon
- 8) Gin
- 9) French Fries
- 10) Soap
- 11) Chocolate -
- 12) Butter
- 13) Leather -
- 14) Moth Ball -
- 15) Pizza -
- 16) Honey
- 17) Smoke -
- 18) Anchovy
- 19) Mildew
- 20) Garlic -



# MICRO-SCENTS

	Gayle	Gary	Tex	Tom V.	Amy A.
1	Cinamon	lemon Talcum Pwd.	"Sweet"	Scented toilet paper	Cinamon
2	(no guess)	cherry Talcum Pwd.	"Sour"	Glue	dust
3	Baby Powder	Talcum Powder	Deodorant	(no guess)	Powder
4	(no guess)	Lime?	Caulking	(no guess)	(no guess)
5	(no guess)	Melon	Bubble Gum	(no guess)	fruit
6	some kinda fruit	Orange	Banana & other fruits	Bubble Gum	fruit gum
7	Burning rubber	barbecue Sauce	burnt pepperoni	Burning leaves	Soot--burnt ashes
8	turpentine	Pine	(no guess)	Gin	(no guess)
9	(no guess; yuk)	Dirt	disinfectant	(no guess)	(no guess)
10	(no guess)	(no guess)	Irish Spring	(no guess)	flowers
11	Chocolates	Chocolate	Chocolate Fudge	Chocolate	chocolate
12	(no smell)	(no smell)	lemon cleaner	(no guess)	(no guess)
13	(no guess)	(no guess)	Band-Aid	(no guess)	cherry
14	Moth Balls	Moth Balls	moth balls	moth balls	cleanser
15	Tomato Sauce...	Oregano?	listerine	(no guess)	Pepper
16	Hot Chocolate	(no guess)	farm? dirt? hospital	(no guess)	Smoke
17	Burnt Wood	new carpet	firewood	Burning leaves	Smokes
18	(no guess)	(no guess)	fish	<del>fish</del> onions?	Vinegar
19	citrus?	(no guess)	alcohol?	(no guess)	"awful"
20	Garlic	DOT/sulfide comp.	garlic	garlic	Pepper

## ODORS

<u>#</u>	<u>SCENT</u>	<u>LOCATION</u>
1	pizza	Men's / Ladies' Room
2	mothballs	Closet
3	perfumes	Harem
4	smoke	Clearing
5	garlic	In Space
6	chocolate	(cell)
7	leather	Boudoir
8	banana	Plaza



1



2



3



4

LEATHER GODDESSES OF PHOBOS  
Scratch 'n' Sniff Card



5



6



7



8

1

2

3

4

LEATHER GODDESSES OF PHOBOS  
Scratch 'n' Sniff Card

5

6

7

8



Pizza

1

Moth Ball

2

Musk

3

Smoke 1

4

LEATHER GODDESSES OF PHOBOS  
Scratch 'n' Sniff Card

Garlic

5

Chocolate

6

Leather

7

Banana

8

ODOR-NUMBER

5/1/86

1. Chocolate
2. Mothballs
3. Perfume
4. Garlic
5. Leather
6. Banana
7. Pizza

1

☐

2

☐

3

☐

4

☐

# LEATHER GODDESSES OF phobos

Under penalty of unspeakably painful death at the hands of the Leather Goddesses of Phobos,  
do not scratch 'n' sniff until the story tells you to do so.

☐

5

☐

6

☐

7

Select a command from the menu. Use arrow keys or type the command.

VIEW	DEFINE ENTER	EDIT WATCH	PRINT FINDLE	TOUCH LUBRICATE
Item	Available From	Comments		
Shoe Horn	The Shoe Boutique	Don't pay over \$12. Wait for semi-annual sale.		
Rolling Pin	Hot Cross Buns, Inc.	Medium size works best.		
> Nylon Rope	Butz Hardware	10 feet is enough; add 6 feet for each additional partner.		
> Peanut Butter Spatula	El Kinko's	Easily breakable; buy 5-pak.		
Pubber Sheets	Medical Bedding of Mountain View	Queen size must be ordered one or two weeks in advance. Avoid generic brands.		
Steel Harness	Leko's Harness Shop	Not recommended with fish.		
Vaseline Pump	Mabel's (2nd & Main)	9pm through 2am.		
Sheep	Caisy Will Farms	Best right after shearing.		
Inflatable Milkman	Wala Order Service	Always get the optional patch kit.		

File: APPLIANCES Previous Mode: Titillate Files Viewed: 69

Proposed screen that would appear if you hit the special "Boss Key" in the IBM version of leather Goddesses. Comments to SEM.



I believe that Infocom could do a knock-up job (no pun intended) of producing the first truly fun interactive sexual adventure. Something charming, yet seedy, witty yet sordid, tasteful yet hot. It would, of course, be necessary to go for the humorous aspects of sex rather than to approach the baser more meaningful and messy attributes of this sport. Why, just the list of verbs, adjectives and objects for such an adventure would be a good time in itself . . . I'm sweating just thinking about it. Wit and humor would be obvious necessities of our scenario. Afterall, sex gets to be a messy, complex thing if you take it too seriously - - Look what happened to Romeo & Juliet, Anthony & Cleopatra, Blake Carrington & Alexis, Miss Piggy and Kermit, Marilyn Chambers and Ivory Soap - - a dirty business, to be sure.

Peruse, if you will, the following verb, adjective, and object list. Sit back, relax, and let your mind race with the possibilities of the truly interactive fiction.

#### ADJECTIVES

- 1) Lust thickened . . .
- 2) Titilating
- 3) Moist
- 4) Hard (not discs)
- 5) gruesome (not a good looking grue)
- 6) full
- 7) firm
- 8) stiff (not a dead body)
- 9) wet
- 10) throbbing
- 11) willing
- 12) unwholesome
- 13) colossal (not cave)
- 14) huge
- 15) ecstasy
- 16) vibrating
- 17) awesome
- 18) deep
- 19) pulsating
- 20) long
- 21) short
- 22) classic
- 23) cruel
- 24) twisted

#### VERBS

- 1) Drive (not disc)
- 2) pound ( not 16 oz.)
- 3) thrust ( not rocket power - - on second thought)
- 4) turn on (not computer, or lantern)
- 5) groan
- 6) grope
- 7) grin
- 8) grovel
- 9) go for it
- 10) sleep (not for long)
- 11) eat (not food)
- 12) beg
- 13) drink (not water)
- 14) lay
- 15) bend
- 16) tutor
- 17) spank
- 18) drool
- 19) fondle

- 20) caress
- 21) obey
- 22) thank
- 23) rub
- 24) service
- 25) pump (not gas)
- 26) flatter
- 27) lick
- 28) leer
- 29) come
- 30) go
- 31) enter (not data)
- 32) exit (not door)
- 33) push
- 34) pull
- 35) play
- 36) pant

## OBJECTS

- 1) Camera
- 2) Nightie
- 3) Oil
- 4) Rope
- 5) Chain
- 6) Handcuffs
- 7) Land Rocket
- 8) Whip
- 9) Boots
- 10) Magic Wand
- 11) Heat Seeking Moisture Missile
- 12) Ruby Red Reproductive Rod
- 13) Paddle
- 14) Bed
- 15) Chair
- 16) Table
- 17) Trapeze
- 18) Swing
- 19) Belt
- 20) Scarves
- 21) Score Pad
- 22) Vibrator
- 23) Icky Hot
- 24) Sheep
- 25) Garters
- 26) Manual (Everything You Always Wanted to Know About Sex Adventures But Were Afraid to Ask)
- 27) Milkman
- 28) Mailman
- 29) Milkmaid
- 30) Metermaid
- 31) Dentist
- 32) Dentist's Chair
- 33) Nitrous Oxide (Mass quantities)
- 34) Mickey Mouse Ears
- 35) 7 Dwarves (totally unarmed)
- 36) 10 fullbacks
- 37) 4 tightends
- 38) 1 coach
- 39) Dallas Cowboy Cheerleaders
- 40) Betamax
- 41) Picnic table
- 42) Saran Wrap
- 43) Rubber Tubing

I believe there's a lot of potential with this type approach.  
After all, you can get in a lot less trouble with your computer than you can  
in a singles bar.

Sincerely,



# Getting to Know You

would like to get to know you a little better. We want to know what makes you tick — your likes and dislikes, your strengths and weaknesses, your successes and failures, your hopes and fears, your aspirations and dental hygiene habits. Therefore, we're putting together a series of reader surveys that we will be running in this and future issues of *Infocom*. Please take the time to fill out these surveys. They will help us to create the kinds of entertainment products that you'd enjoy most, or to write stories for

that you'd find the most interesting, or maybe even to develop that electrical dental flosser you've been longing for. The survey results will be published in upcoming issues.

## \*\*\* Reader Poll #1

Age: 16 Sex: F Occupation: Dancer (Ballet)  
Computer brand and model: IBM PC

On the average, how many hours per month do you use your computer for entertainment?

### Check One

- ☐ 0-5  
☒ 6-10  
☐ 11-20  
☐ 21-40  
☐ 41+

On the average, how many hours per month do you play Infocom games?

### Check One

- ☐ 0-3  
☒ 4-8  
☐ 9-15  
☐ 16-25  
☐ 26+

AND WE  
THOUGHT  
A 16-YR-  
OLD BALLET  
DANCER  
WOULD BE  
SWEET +  
INNOCENT

Please list the Infocom games you have played in the order you played them and put a check mark after each title you have completed.

Title	Completed?	Title	Completed?
1. <u>Zork I</u>	<input checked="" type="checkbox"/>	11. _____	_____
2. <u>Zork II</u>	<input checked="" type="checkbox"/>	12. _____	_____
3. <u>Cuthroats</u>	<input checked="" type="checkbox"/>	13. _____	_____
4. <u>Enchanter</u>	_____	14. _____	_____
5. <u>Suspended</u>	_____	15. _____	_____
6. <u>Socerer</u>	_____	16. _____	_____
7. _____	_____	17. _____	_____
8. _____	_____	18. _____	_____
9. _____	_____	19. _____	_____
10. _____	_____	20. _____	_____

In order, which 3 Infocom games were ...

- ... your favorite?
- Cuthroats
  - Suspended
  - Zork I
- ... your least favorite?
- Zork II
  - ?
  - ?

- ... the most difficult?
- Socerer
  - Enchanter
  - Cuthroats
- ... the easiest?
- Zork I
  - ?
  - ?
- easy, are you kidding?

Listed below are various aspects of an Infocom interactive fiction game. By circling the appropriate number, please indicate how important each aspect is to your enjoyment of the game.

	Very Important		Not Important
Puzzles	1 2 <u>3</u>	4 5	
Character interaction	1 2 3 4 5		
Exploration and mapping	<u>1</u> 2 3 4 5		
Descriptive prose	1 <u>2</u> 3 4 5		
Humor	1 2 3 4 5		
Storyline	<u>1</u> 2 3 4 5		
Packaging	1 2 <u>3</u> 4 5		
Attention to detail	1 <u>2</u> 3 4 5		

Below is a list of current and potential categories of Infocom interactive fiction stories. Please indicate your level of interest in each.

	Very Interested		Not Interested
Fantasy	1 2 3 4 5		
Science Fiction	1 2 3 4 5		
Mystery	1 2 3 4 5		
Tales of Adventure	1 2 3 4 5		
Comedy	1 2 3 4 5		
Romance	yes. <u>1</u> 2 3 4 5		
Western	1 2 3 4 5		
Intrigue (Spy)	1 2 3 4 5		
Horror	OK. <u>1</u> 2 3 4 5		
Historical	1 2 3 4 5		
Any others?	<u>Sinful, (as in Adam &amp; Eve)</u>		

What are your favorite non-Infocom adventure games?

- Wizardry
- Night mission Pinball
- Frying (Self-created Nuclear war game I made)

Please use the space below to tell us how you think we could improve our games. Is there anything we should change or add to our games — perhaps some aspect from one of the non-Infocom games you mentioned above? Your comments are greatly appreciated. Use additional pages if needed.

Well a nuclear simulation game would be nice. Not only the bombing, but the actual creating of the bomb. And the "sinful" game should be like a modern day Adam & Eve "adventure."

Please clip out or photocopy this form and mail to:

Infocom, Inc.  
\*\*\* Reader Poll #1  
125 Cambridge Park Drive  
Cambridge, MA 02140



*Masonic Temple, Upper Sandusky, Ohio*



16710-C



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(617) 492-1031



George Washington Bridge on 30. N., Upper Sandusky, Ohio



LC180-N

Parker Covered Bridge, 5½ Miles N. E., Upper Sandusky, Ohio—Built 1873



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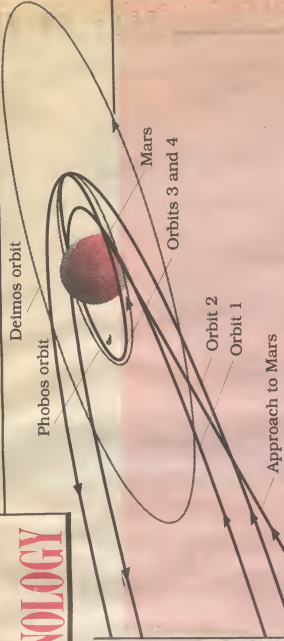
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# Sci-Tech

SCIENCE • HEALTH • TECHNOLOGY

Classified 36



## SPACE EXPLORATION

# Mars is target of Soviets' most ambitious plan

Mission will be the most international ever

By David Lyon  
Special to the Globe

**T**his week, as Mars makes its closest approach to Earth in 17 years and earthbound sky watchers strain to inspect our nearest planetary neighbor, a pair of Soviet spacecraft are speeding to a far closer rendezvous with the red planet and its two tiny moons.

In late January, the two probes are scheduled to begin orbiting Mars in the first stage of an ambitious exploration that will later focus on Phobos, the larger of the two moons.

In the most complex space mission yet attempted by the Soviet Union, the spacecraft are to land instrument packages on Phobos and make observations of Mars itself for up to three years.

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The mission marks the renewal of Mars exploration after a hiatus of 13 years and has the broadest international participation of any project in more than 30 years of space exploration. The European Space Agency and 10 European countries have contributed scientific hardware to the mission, and at least a dozen American scientists will help analyze data. The National Aeronautics and Space Administration's Deep Space Network of telescopes will assist the landing attempts on the martian moon.

The Phobos probes, launched in July, are the first spacecraft to travel to Mars since the United States launched the Viking mission in 1975. The Soviet craft are still far from their goal, however, and have encountered one major problem already.

About two weeks ago, the Soviets lost radio contact with Phobos 1, the only probe carrying certain instruments to study the sun and analyze the water content of rocks on Phobos. According to a source at NASA's Jet Propulsion Laboratory in Pasadena, the problem arose during the confusion of recovering two Soviet cosmonauts who were briefly stranded in Earth orbit. Either a wrong command was sent to Phobos 1 or a proper command was received incorrectly, said the source, who asked that he not be named.

As a result, the craft's antenna is now turned away from Earth. The Soviets, however, say they expect to re-establish contact before the end of September. And while loss of one Phobos probe would hamper some scientific observations, most of the instruments are duplicated on the companion spacecraft.

The sister ships are expected to lay the groundwork for a later mission to Mars itself, but their primary mission is a brief encounter



Photo courtesy/NASA



Mars' moon Phobos (above), photographed by the US Viking probe in 1976. The USSR's Phobos space probe (right) shortly before its launch in July.

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The sister ships are expected to lay the groundwork for a later mission to Mars itself, but their primary mission is a brief encounter with Phobos, an irregularly shaped body only about 14 miles in diameter that many scientists believe is a captured asteroid. Al-

PHOBOS, Page 34



Photo courtesy/NASA

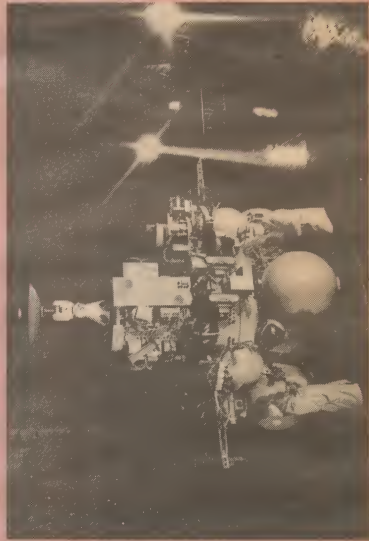


Photo courtesy/Fotokhronika Tass

Mars' moon Phobos (above), photographed by the US Viking probe in 1976. The USSR's Phobos space probe (right) shortly before its launch in July.





Photo courtesy/Ted Spagnia

**T**he title jumped out from the new-book shelf at the college library – a volume called “Why We Sleep.” Not the perennially interesting question – Why Do We Sleep? – but the declarative promise of an answer – Why We Sleep. And the answer was promised with some authority: the volume bore the imprint of Oxford University Press.

But the promise is a sham. By the third sentence of the book, British author/sleep researcher James Horne confesses bluntness: “Of course, I do not have the answer to why we sleep, as too much is still unknown.”

So once again we are left in the dark.

One-third of our lives is spent sleeping and no one knows why, Horne sums it up this way: “Despite 50 years of research, all we can conclude about the function of sleep is that it overcomes sleepiness, and the only reliable finding from sleep deprivation experiments is that sleep loss makes us sleepy.”

Two centuries ago Samuel Johnson said the same thing in more somnolent language: “No searcher has yet found either the efficient or final cause [of sleep], or can tell by what power the mind and body are thus chained down in irresistible stupefaction: or what benefits the animal receives from this alternate suspension of its active powers.”

### Watching and wondering

Pursuing the mysteries of sleep, the mountain of science has labored mightily and brought forth a mouse. Nay, not just a mouse, but thousands of mice, rats, puppies, chimpanzees, dolphins, and drowsy undergraduates, all allowed to sleep or kept awake, and watched – watched by eager researchers keen to discover why we sleep, to no avail.

There is no scarcity of theories; sleep restores the body; sleep restores the brain; sleep conserves energy; sleep occupies unproductive time; sleep passes the scary hours of darkness; sleep is for dreaming. No theory has yet been found

the origin and evolution of the planets.

The Soviets have invited several Americans to work on the Phobos mission, a rare opportunity for planetary scientists impatiently awaiting the next US mission to Mars, now scheduled for 1992. NASA has reciprocated by agreeing to ask a group of Soviet scientists to participate in the US mission.

So far, six Americans have been officially designated by NASA and the Soviets as interdisciplinary scientists on the Phobos mission, and four more will be added in November.

### Given free rein

One of them, Bruce Murray of the California Institute of Technology and the Jet Propulsion Laboratory, explained last week that the “interdisciplinary” designation will give them free rein to look at data from a variety of related experiments. Most scientists involved with the mission have direct access only to data from a single instrument.

“Being asked to be an interdisciplinary scientist on this mission is like Christmas,” said comparative planetologist James Head of Brown University, another of the six Americans. “You know it’s going to be exciting because you’re not just examining the results of one experiment on one little area of the surface. You can get results from many experiments that apply to first-order questions.”

At least two other Americans have been asked to be co-investigators on particular instruments. William Irvine of the University of Massachusetts at Amherst will work on the multi-spectral CCD camera, a device that will record images of Phobos surface in 14 wavelengths from the ultraviolet to the near-infrared. Irvine expects his investigation to reveal surface features of Phobos and give some hints about the chemical composition of the moon.

Larry Esposito of the University of Colorado will study dust in Mars’ atmosphere to develop what he calls “a bit of meteorology or climatology,” the local weather re-



William Irvine of UMass/Amherst is one of the US scientists pa-



Photo courtesy/Ted Spagna

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more. Phobos is twice the size of Deimos, the other Martian moon. Phobos has long intrigued scientists because it may offer an unusual window on the earliest material of the solar system.

Larger moons and the planets evolved over billions of years through collisions with space debris, internal heating and subsequent tectonic activity deforming the planets' crust. But small bodies – like asteroids, comets and the martian moons – presumably still have intact much of their original primordial material that condensed from the cloud of matter out of which planets formed. Scientists hope studying Phobos will tell them much about the early stages of the solar system and the origin and evolution of the planets.

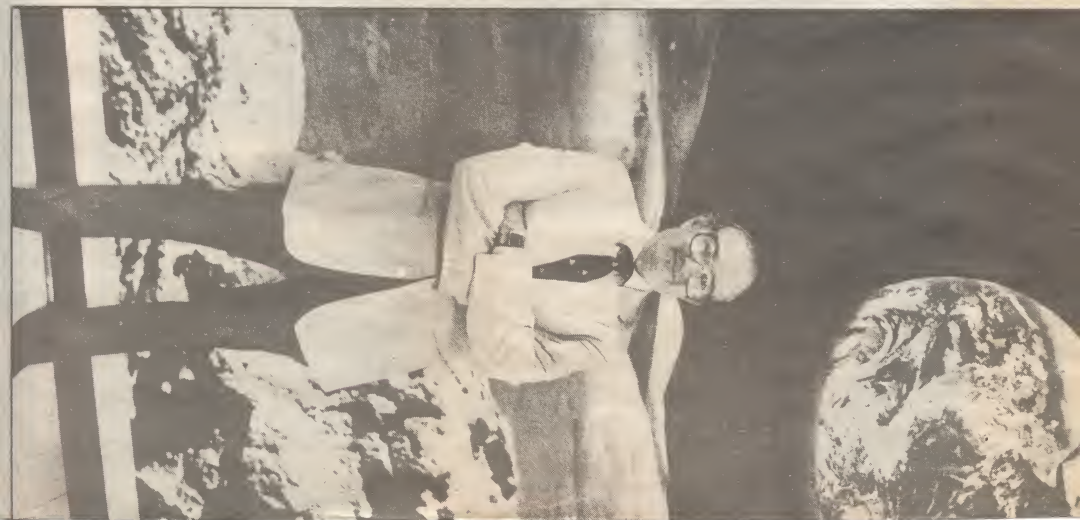
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## SCIENCE MUSINGS/CHET RAYMO

### Mysterious sleep



## Mars is target of Soviet pro

### ■ PHOBOS

Continued from Page 33

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## Frequency table #1

.FSTR FSTR001,"the "	:121	610
.FSTR FSTR002," "	:570	573
.FSTR FSTR003,"you "	:260	121
.FSTR FSTR004,"and "	:380	176
.FSTR FSTR005,"of "	:340	241
.FSTR FSTR006,"you "	:133	170
.FSTR FSTR007,"the "	:197	100
.FSTR FSTR008,". "	:124	285
.FSTR FSTR009,"your "	:276	83
.FSTR FSTR010,"that "	:261	88
.FSTR FSTR011,"to "	:219	220
.FSTR FSTR012,"is "	:170	171
.FSTR FSTR013,"with "	:153	52
.FSTR FSTR014,"can't "	:140	29
.FSTR FSTR015,"in "	:132	133
.FSTR FSTR016,"one "	:130	66
.FSTR FSTR017,"into "	:126	42
.FSTR FSTR018,"have "	:126	43
.FSTR FSTR019,"this "	:123	42
.FSTR FSTR020,"this "	:104	27
.FSTR FSTR021,"it's "	:100	21
.FSTR FSTR022,"from "	:92	34
.FSTR FSTR023,"about "	:92	24
.FSTR FSTR024,"various "	:91	14
.FSTR FSTR025,"through "	:90	16
.FSTR FSTR026,"already "	:84	15
.FSTR FSTR027,"you're "	:84	13
.FSTR FSTR028,"there "	:80	17
.FSTR FSTR029,"don't "	:78	16
.FSTR FSTR030,"around "	:75	16
.FSTR FSTR031,"for "	:74	38
.FSTR FSTR032,"only "	:72	25
.FSTR FSTR033,"would "	:72	19
.FSTR FSTR034,"which "	:72	19
.FSTR FSTR035,"closed "	:72	19
.FSTR FSTR036,"you're "	:72	13
.FSTR FSTR037,"leather "	:70	11
.FSTR FSTR038,"isn't "	:65	14
.FSTR FSTR039,"there's "	:64	8
.FSTR FSTR040,"one "	:62	32
.FSTR FSTR041,"it "	:61	62
.FSTR FSTR042,"even "	:60	21
.FSTR FSTR043,"large "	:56	15
.FSTR FSTR044,"a "	:54	55
.FSTR FSTR045,"just "	:54	19
.FSTR FSTR046,"nothing "	:54	10
.FSTR FSTR047,"goddessee "	:54	7
.FSTR FSTR048,"other "	:52	14
.FSTR FSTR049,"be "	:51	52
.FSTR FSTR050,"very "	:51	18
.FSTR FSTR051,"has "	:50	26
.FSTR FSTR052,"it "	:50	26
.FSTR FSTR053,"before "	:50	11
.FSTR FSTR054,"doesn't "	:49	8
.FSTR FSTR055,"you'll "	:49	8
.FSTR FSTR056,"seems "	:48	13
.FSTR FSTR057,"leads "	:48	13
.FSTR FSTR058,"against "	:48	9
.FSTR FSTR059,"at "	:46	47
.FSTR FSTR060,"but "	:46	24

.FSTR FSTR?61,"now "	:44	22	
.FSTR FSTR?62,"not "	:44	23	
.FSTR FSTR?63,"as "	:44	23	
.FSTR FSTR?64,"here"	:44	23	
.FSTR FSTR?65,"can "	:44	23	
.FSTR FSTR?66,"their "	:44	12	
.FSTR FSTR?67,"I "	:43	44	
.FSTR FSTR?68,"like "	:42	15	
.FSTR FSTR?69,"canal"	:42	15	
.FSTR FSTR?70,"you've "	:42	9	
.FSTR FSTR?71,"visible "	:42	9	
.FSTR FSTR?72,"looking "	:42	9	
.FSTR FSTR?73,"current "	:42	9	
.FSTR FSTR?74,"direction"	:42	7	
.FSTR FSTR?75,"out "	:40	21	
.FSTR FSTR?76,"all "	:40	21	
.FSTR FSTR?77,"ground"	:40	11	
.FSTR FSTR?78,"black "	:40	11	
.FSTR FSTR?79,"toward "	:40	9	
.FSTR FSTR?80,"rather "	:40	9	
.FSTR FSTR?81,"degree "	:40	9	
.FSTR FSTR?82,"circle "	:40	9	
.FSTR FSTR?83,"descriptions"	:40	5	
.FSTR FSTR?84,"on "	:39	40	
.FSTR FSTR?85,"south"	:38	14	
.FSTR FSTR?86,"been "	:38	14	
.FSTR FSTR?87,"!"	:38	39	
.FSTR FSTR?88,"when "	:36	13	
.FSTR FSTR?89,"tiny "	:36	13	
.FSTR FSTR?90,"some "	:36	13	
.FSTR FSTR?91,"north"	:36	13	
.FSTR FSTR?92,"back "	:36	13	
.FSTR FSTR?93,"light "	:36	10	
.FSTR FSTR?94,"Your "	:36	10	
.FSTR FSTR?95,"completely "	:36	5	
.FSTR FSTR?96,"appearance "	:36	5	

;word frequency table of 96 most common words

```
WORDS:: .TABLE
FSTR?1
FSTR?2
FSTR?3
FSTR?4
FSTR?5
FSTR?6
FSTR?7
FSTR?8
FSTR?9
FSTR?10
FSTR?11
FSTR?12
FSTR?13
FSTR?14
FSTR?15
FSTR?16
FSTR?17
FSTR?18
FSTR?19
```



## Frequency table #2

.FSTR FSTR21,"the "	:1570	786	
.FSTR FSTR22," " "	:1539	760	
.FSTR FSTR23,"and "	:1519	257	
.FSTR FSTR24,"you "	:1429	144	
.FSTR FSTR25,"you "	:424	213	
.FSTR FSTR26,"of "	:419	420	
.FSTR FSTR27,"The "	:378	127	
.FSTR FSTR28,". "	:274	375	
.FSTR FSTR29,"your "	:351	118	
.FSTR FSTR210,"that "	:327	110	
.FSTR FSTR211,"to "	:222	283	
.FSTR FSTR212,"is "	:211	212	
.FSTR FSTR213,"with "	:189	64	
.FSTR FSTR214,"into "	:174	59	
.FSTR FSTR215,"in "	:172	173	
.FSTR FSTR216,"are "	:170	86	
.FSTR FSTR217,"have "	:165	56	
.FSTR FSTR218,"from "	:163	52	
.FSTR FSTR219,"can't "	:145	30	
.FSTR FSTR220,"this "	:139	47	
.FSTR FSTR221,"through "	:138	24	
.FSTR FSTR222,"This "	:136	25	
.FSTR FSTR223,"Theobast "	:136	18	
.FSTR FSTR224,"around "	:135	28	
.FSTR FSTR225,"about "	:116	30	
.FSTR FSTR226,"you're "	:105	16	
.FSTR FSTR227,"it's "	:100	21	
.FSTR FSTR228,"Mention "	:98	15	
.FSTR FSTR229,"only "	:94	23	
.FSTR FSTR230,"toward "	:90	19	
.FSTR FSTR231,"you're "	:90	16	
.FSTR FSTR232,"already "	:90	16	
.FSTR FSTR233,"for "	:88	45	
.FSTR FSTR234,"There's "	:88	12	
.FSTR FSTR235,"just "	:84	39	
.FSTR FSTR236,"one "	:82	42	
.FSTR FSTR237,"which "	:80	21	
.FSTR FSTR238,"closed "	:80	21	
.FSTR FSTR239,"don't "	:80	17	
.FSTR FSTR240,"There "	:80	17	
.FSTR FSTR241,"A "	:73	74	
.FSTR FSTR242,"it "	:69	70	
.FSTR FSTR242,"would "	:68	15	
.FSTR FSTR244,"other "	:68	18	
.FSTR FSTR245,"out "	:66	34	
.FSTR FSTR246,"looking "	:66	12	
.FSTR FSTR247,"isn't "	:65	14	
.FSTR FSTR248,"before "	:65	14	
.FSTR FSTR249,"it "	:64	33	
.FSTR FSTR250,"large "	:64	17	
.FSTR FSTR251,"like "	:63	22	
.FSTR FSTR252,"out "	:62	32	
.FSTR FSTR253,"his "	:62	32	
.FSTR FSTR254,"you "	:60	61	
.FSTR FSTR255,"at "	:60	61	
.FSTR FSTR256,"As "	:60	31	
.FSTR FSTR257,"even "	:60	21	
.FSTR FSTR258,"their "	:60	16	
.FSTR FSTR259,"visible "	:60	11	
.FSTR FSTR260,"against "	:60	11	

.FSTR	FSTR?61,"has "	:53	30	
.FSTR	FSTR?62,"be "	:57	58	
.FSTR	FSTR?63,"very "	:57	20	
.FSTR	FSTR?64,"than "	:57	20	
.FSTR	FSTR?65,"been "	:57	20	
.FSTR	FSTR?66,"not "	:56	29	
.FSTR	FSTR?67,"seems "	:56	15	
.FSTR	FSTR?68,"ground"	:56	15	
.FSTR	FSTR?69,"black "	:56	15	
.FSTR	FSTR?70,"doesn't "	:56		9
.FSTR	FSTR?71,"nothing "	:54		10
.FSTR	FSTR?72,"on "	:53	54	
.FSTR	FSTR?73,"! "	:52	54	
.FSTR	FSTR?74,"can "	:52	27	
.FSTR	FSTR?75,"leads "	:52	14	
.FSTR	FSTR?76,"as "	:51	52	
.FSTR	FSTR?77,"now "	:50	26	
.FSTR	FSTR?78,"all "	:50	26	
.FSTR	FSTR?79,"I "	:49	50	
.FSTR	FSTR?80,"direction"	:49		8
.FSTR	FSTR?81,"You'll "	:48	8	
.FSTR	FSTR?82,"here"	:48	25	
.FSTR	FSTR?83,"south"	:48	17	
.FSTR	FSTR?84,"back "	:48	17	
.FSTR	FSTR?85,"Your "	:48	13	
.FSTR	FSTR?86,"you've "	:48	9	
.FSTR	FSTR?87,"something "	:48		7
.FSTR	FSTR?88,"its "	:46	24	
.FSTR	FSTR?89,"down "	:45	16	
.FSTR	FSTR?90,"canal"	:45	16	
.FSTR	FSTR?91,"entire "	:45	10	
.FSTR	FSTR?92,"degree "	:45	10	
.FSTR	FSTR?93,"circle "	:45	10	
.FSTR	FSTR?94,"was "	:44	23	
.FSTR	FSTR?95,"light "	:44	12	
.FSTR	FSTR?96,"by "	:43	43	

word frequency table of 96 most common words

```

WORDS:: .TABLE
        FSTR?1
        FSTR?2
        FSTR?3
        FSTR?4
        FSTR?5
        FSTR?6
        FSTR?7
        FSTR?8
        FSTR?9
        FSTR?10
        FSTR?11
        FSTR?12
        FSTR?13
        FSTR?14
        FSTR?15
        FSTR?16
        FSTR?17
        FSTR?18
        FSTR?19

```

# Frequency table #3

.FSTR FSTR001,"the "	:2012	1010	
.FSTR FSTR002," " "	:223	934	
.FSTR FSTR003,"and "	:623	315	
.FSTR FSTR004,"You "	:358	187	
.FSTR FSTR005,"you "	:544	274	
.FSTR FSTR006,"of "	:526	537	
.FSTR FSTR007,"The "	:216	172	
.FSTR FSTR008,". "	:462	463	
.FSTR FSTR009,"your "	:432	145	
.FSTR FSTR010,"that "	:414	189	
.FSTR FSTR011,"to "	:392	393	
.FSTR FSTR012,"is "	:260	261	
.FSTR FSTR013,"with "	:340	81	
.FSTR FSTR014,"in "	:230	231	
.FSTR FSTR015,"into "	:222	75	
.FSTR FSTR016,"from "	:207	70	
.FSTR FSTR017,"have "	:204	69	
.FSTR FSTR018,"are "	:202	102	
.FSTR FSTR019,"can't "	:200	41	
.FSTR FSTR020,"around "	:180	37	
.FSTR FSTR021,"this "	:177	60	
.FSTR FSTR022,"This "	:176	45	
.FSTR FSTR023,"You're "	:175	26	
.FSTR FSTR024,"It's "	:170	35	
.FSTR FSTR025,"through "	:162	28	
.FSTR FSTR026,"about "	:140	41	
.FSTR FSTR027,"Mention "	:140	21	
.FSTR FSTR028,"There's "	:136	18	
.FSTR FSTR029,"only "	:132	45	
.FSTR FSTR030,"for "	:130	56	
.FSTR FSTR031,"already "	:120	21	
.FSTR FSTR032,"Thermostat "	:120	16	
.FSTR FSTR033,"just "	:117	40	
.FSTR FSTR034,"would "	:108	28	
.FSTR FSTR035,"you're "	:108	19	
.FSTR FSTR036,"toward "	:105	22	
.FSTR FSTR037,"one "	:104	53	
.FSTR FSTR038,"don't "	:100	21	
.FSTR FSTR039,"doesn't "	:93	13	
.FSTR FSTR040,"like "	:96	33	
.FSTR FSTR041,"A "	:93	94	
.FSTR FSTR042,"but "	:92	47	
.FSTR FSTR043,"There "	:90	19	
.FSTR FSTR044,"it "	:88	39	
.FSTR FSTR045,"which "	:88	23	
.FSTR FSTR046,"closed "	:88	23	
.FSTR FSTR047,"not "	:86	46	
.FSTR FSTR048,"I. "	:86	44	
.FSTR FSTR049,"out "	:84	45	
.FSTR FSTR050,"their "	:84	22	
.FSTR FSTR051,"seems "	:84	22	
.FSTR FSTR052,"Black "	:84	32	
.FSTR FSTR053,"You'll "	:84	13	
.FSTR FSTR054,"some "	:81	28	
.FSTR FSTR055,"been "	:81	28	
.FSTR FSTR056,"before "	:80	17	
.FSTR FSTR057,"on "	:79	50	
.FSTR FSTR058,"against "	:78	14	
.FSTR FSTR059,"other "	:76	20	
.FSTR FSTR060,"than "	:75	26	

.FSTR FSTR261,"you"	:74	75	
.FSTR FSTR262,"de "	:74	75	
.FSTR FSTR263,"de "	:72	37	
.FSTR FSTR264,"den "	:72	37	
.FSTR FSTR265,"very "	:72	23	
.FSTR FSTR266,"ver "	:72	25	
.FSTR FSTR267,"Your "	:72	19	
.FSTR FSTR268,"you've "	:72	13	
.FSTR FSTR269,"visible "	:72	13	
.FSTR FSTR270,"! "	:71	72	
.FSTR FSTR271,"at "	:70	71	
.FSTR FSTR272,"Isn't "	:70	15	
.FSTR FSTR273,"yourself "	:70	11	
.FSTR FSTR274,"I "	:68	69	
.FSTR FSTR275,"leads "	:68	18	
.FSTR FSTR276,"large "	:68	19	
.FSTR FSTR277,"canal "	:66	23	
.FSTR FSTR278,"back "	:66	23	
.FSTR FSTR279,"looking "	:66	12	
.FSTR FSTR280,"enough "	:65	14	
.FSTR FSTR281,"as "	:64	65	
.FSTR FSTR282,"him "	:64	23	
.FSTR FSTR283,"has "	:64	33	
.FSTR FSTR284,"all "	:64	33	
.FSTR FSTR285,"looks "	:64	17	
.FSTR FSTR286,"something "	:64	9	
.FSTR FSTR287,"south "	:63	22	
.FSTR FSTR288,"one "	:62	32	
.FSTR FSTR289,"Leather "	:63	10	
.FSTR FSTR290,"completely "	:62	8	
.FSTR FSTR291,"its "	:62	32	
.FSTR FSTR292,"down "	:60	21	
.FSTR FSTR293,"circle "	:60	13	
.FSTR FSTR294,"immediately "	:60	7	
.FSTR FSTR295,"here "	:58	30	
.FSTR FSTR296,"by "	:56	57	

;word frequency table of 96 most common words

```

WORDS:: .TABLE
FSTR?1
FSTR?2
FSTR?3
FSTR?4
FSTR?5
FSTR?6
FSTR?7
FSTR?8
FSTR?9
FSTR?10
FSTR?11
FSTR?12
FSTR?13
FSTR?14
FSTR?15
FSTR?16
FSTR?17
FSTR?18
FSTR?19

```



# Frequency table #4

.FSTR FSTR21,"the "	:2204	1102	
.FSTR FSTR22," " "	:1006	1007	
.FSTR FSTR23,"and "	:705	354	
.FSTR FSTR24,"You "	:548	217	
.FSTR FSTR25,"you "	:545	324	
.FSTR FSTR26,"The "	:642	215	
.FSTR FSTR27,"af "	:571	572	
.FSTR FSTR28,"your "	:524	179	
.FSTR FSTR29,". "	:500	504	
.FSTR FSTR30,"to "	:443	444	
.FSTR FSTR31,"that "	:429	144	
.FSTR FSTR32,"is "	:302	303	
.FSTR FSTR33,"with "	:281	98	
.FSTR FSTR34,"in "	:262	263	
.FSTR FSTR35,"into "	:261	68	
.FSTR FSTR36,"from "	:237	80	
.FSTR FSTR37,"can't "	:235	48	
.FSTR FSTR38,"You're "	:231	34	
.FSTR FSTR39,"have "	:225	77	
.FSTR FSTR40,"It's "	:215	44	
.FSTR FSTR41,"around "	:110	43	
.FSTR FSTR42,"this "	:207	70	
.FSTR FSTR43,"one "	:205	104	
.FSTR FSTR44,"There's "	:200	26	
.FSTR FSTR45,"This "	:175	45	
.FSTR FSTR46,"about "	:164	42	
.FSTR FSTR47,"through "	:162	28	
.FSTR FSTR48,"for "	:152	77	
.FSTR FSTR49,"only "	:138	47	
.FSTR FSTR50,"already "	:138	24	
.FSTR FSTR51,"Mention "	:123	20	
.FSTR FSTR52,"you're "	:132	23	
.FSTR FSTR53,"don't "	:130	27	
.FSTR FSTR54,"one "	:124	63	
.FSTR FSTR55,"like "	:114	39	
.FSTR FSTR56,"seems "	:112	29	
.FSTR FSTR57,"A "	:109	110	
.FSTR FSTR58,"but "	:108	65	
.FSTR FSTR59,"just "	:108	37	
.FSTR FSTR60,"would "	:108	25	
.FSTR FSTR61,"toward "	:105	22	
.FSTR FSTR62,"There "	:105	22	
.FSTR FSTR63,"You'll "	:105	16	
.FSTR FSTR64,"not "	:104	53	
.FSTR FSTR65,"on "	:102	103	
.FSTR FSTR66,"out "	:100	51	
.FSTR FSTR67,"which "	:100	26	
.FSTR FSTR68,"other "	:100	26	
.FSTR FSTR69,"your "	:100	26	
.FSTR FSTR70,"doesn't "	:98	15	
.FSTR FSTR71,"I+ "	:96	49	
.FSTR FSTR72,"I " "	:95	36	
.FSTR FSTR73,"it "	:92	93	
.FSTR FSTR74,"As "	:92	47	
.FSTR FSTR75,"against "	:90	16	
.FSTR FSTR76,"can "	:88	45	
.FSTR FSTR77,"therein "	:88	23	
.FSTR FSTR78,"closed "	:88	33	
.FSTR FSTR79,"isn't "	:85	18	
.FSTR FSTR80,"before "	:80	18	

.FSTR FSTR261,"you"	:64	25	
.FSTR FSTR262,"than "	:64	29	
.FSTR FSTR263,"yourself "	:64	13	
.FSTR FSTR264,"be "	:61	92	
.FSTR FSTR265,"even "	:61	28	
.FSTR FSTR266,"has "	:60	41	
.FSTR FSTR267,"something "	:60	11	
.FSTR FSTR268,"if "	:78	79	
.FSTR FSTR269,"been "	:78	27	
.FSTR FSTR270,"you've "	:78	14	
.FSTR FSTR271,"visible "	:79	14	
.FSTR FSTR272,"nothing "	:79	14	
.FSTR FSTR273,"I "	:75	77	
.FSTR FSTR274,"large "	:74	20	
.FSTR FSTR275,"come "	:75	26	
.FSTR FSTR276,"more "	:75	26	
.FSTR FSTR277,"its "	:72	37	
.FSTR FSTR278,"all "	:72	37	
.FSTR FSTR279,"down "	:72	25	
.FSTR FSTR280,"capital "	:72	25	
.FSTR FSTR281,"back "	:72	25	
.FSTR FSTR282,"leads "	:72	19	
.FSTR FSTR283,"looking "	:72	13	
.FSTR FSTR284,"enough "	:70	15	
.FSTR FSTR285,"entrance "	:70	11	
.FSTR FSTR286,"direction "	:70	11	
.FSTR FSTR287,"immediately "	:70	8	
.FSTR FSTR288,"very "	:69	24	
.FSTR FSTR289,"here "	:68	35	
.FSTR FSTR290,"at "	:67	55	
.FSTR FSTR291,"little "	:65	14	
.FSTR FSTR292,"by "	:63	64	
.FSTR FSTR293,"an "	:63	64	
.FSTR FSTR294,"away "	:63	22	
.FSTR FSTR295,"completely "	:63	8	
.FSTR FSTR296,"see "	:62	32	

;word frequency table of 36 most common words

```
WORDS:: .TABLE
.FSTR21
.FSTR22
.FSTR23
.FSTR24
.FSTR25
.FSTR26
.FSTR27
.FSTR28
.FSTR29
.FSTR210
.FSTR211
.FSTR212
.FSTR213
.FSTR214
.FSTR215
.FSTR216
.FSTR217
.FSTR218
.FSTR219
```

## Frequency table #5

.FSTR FSTR21,"the "	:1324	768	
.FSTR FSTR22," "	:1357	959	
.FSTR FSTR23,"The "	:1327	210	
.FSTR FSTR24,"and "	:1614	209	
.FSTR FSTR25,"you "	:1560	281	
.FSTR FSTR26,"You "	:1529	177	
.FSTR FSTR27,"of "	:1509	510	
.FSTR FSTR28,"your "	:1507	170	
.FSTR FSTR29,". "	:1483	484	
.FSTR FSTR210,"to "	:1378	377	
.FSTR FSTR211,"that "	:1354	119	
.FSTR FSTR212,"is "	:1268	267	
.FSTR FSTR213,"with "	:1249	84	
.FSTR FSTR214,"in "	:1239	240	
.FSTR FSTR215,"into "	:1237	80	
.FSTR FSTR216,"it's "	:1220	45	
.FSTR FSTR217,"from "	:1210	71	
.FSTR FSTR218,"You're "	:1210	31	
.FSTR FSTR219,"There's "	:1200	26	
.FSTR FSTR220,"have "	:1189	64	
.FSTR FSTR221,"This "	:1188	48	
.FSTR FSTR222,"are "	:1196	94	
.FSTR FSTR223,"this "	:1180	61	
.FSTR FSTR224,"around "	:1155	32	
.FSTR FSTR225,"through "	:1150	26	
.FSTR FSTR226,"about "	:1140	36	
.FSTR FSTR227,"Martian "	:1140	31	
.FSTR FSTR228,"for "	:1136	69	
.FSTR FSTR229,"you're "	:1132	23	
.FSTR FSTR230,"already "	:1132	23	
.FSTR FSTR231,"only "	:1120	41	
.FSTR FSTR232,"one "	:1128	55	
.FSTR FSTR233,"You'll "	:1105	16	
.FSTR FSTR234,"like "	:1102	35	
.FSTR FSTR235,"a "	:1101	102	
.FSTR FSTR236,"but "	:108	50	
.FSTR FSTR237,"would "	:106	25	
.FSTR FSTR238,"toward "	:105	20	
.FSTR FSTR239,"There "	:105	20	
.FSTR FSTR240,"I "	:103	94	
.FSTR FSTR241,"on "	:102	93	
.FSTR FSTR242,"not "	:102	47	
.FSTR FSTR243,"their "	:102	24	
.FSTR FSTR244,"doesn't "	:101	14	
.FSTR FSTR245,"As "	:100	46	
.FSTR FSTR246,"don't "	:100	19	
.FSTR FSTR247,"out "	:100	45	
.FSTR FSTR248,"Your "	:100	22	
.FSTR FSTR249,"just "	:100	30	
.FSTR FSTR250,"It "	:100	44	
.FSTR FSTR251,"seems "	:100	22	
.FSTR FSTR252,"against "	:100	15	
.FSTR FSTR253,"isn't "	:100	17	
.FSTR FSTR254,"it "	:100	79	
.FSTR FSTR255,"you "	:100	78	
.FSTR FSTR256,"as "	:100	78	
.FSTR FSTR257,"which "	:100	20	
.FSTR FSTR258,"other "	:100	20	
.FSTR FSTR259,"can "	:100	38	
.FSTR FSTR260,"be "	:100	74	

.FSTR FSTR261,"has "	:72	37	
.FSTR FSTR262,"something "	:72	172	10
.FSTR FSTR263,"inaction"	:72	11	
.FSTR FSTR264,"than "	:69	24	
.FSTR FSTR265,"canal"	:69	24	
.FSTR FSTR266,"hang"	:69	23	
.FSTR FSTR267,"loads "	:69	18	
.FSTR FSTR268,"closed"	:69	12	
.FSTR FSTR269,"some "	:66	23	
.FSTR FSTR270,"more "	:66	23	
.FSTR FSTR271,"even "	:66	22	
.FSTR FSTR272,"back "	:66	23	
.FSTR FSTR273,"you've "	:66	12	
.FSTR FSTR274,"nothing "	:66	12	
.FSTR FSTR275,"looking "	:66	12	
.FSTR FSTR276,"I "	:66	66	
.FSTR FSTR277,"at "	:64	65	
.FSTR FSTR278,"all "	:64	33	
.FSTR FSTR279,"large "	:64	17	
.FSTR FSTR280,"very "	:63	32	
.FSTR FSTR281,"yourself "	:63	10	
.FSTR FSTR282,"entrance "	:62	10	
.FSTR FSTR283,"by "	:60	61	
.FSTR FSTR284,"enough "	:60	13	
.FSTR FSTR285,"visible "	:60	11	
.FSTR FSTR286,"south"	:57	20	
.FSTR FSTR287,"north"	:57	20	
.FSTR FSTR288,"down "	:57	20	
.FSTR FSTR289,"see "	:56	29	
.FSTR FSTR290,"its "	:56	29	
.FSTR FSTR291,"looks "	:56	15	
.FSTR FSTR292,"before "	:55	12	
.FSTR FSTR293,"an "	:54	55	
.FSTR FSTR294,"now "	:54	28	
.FSTR FSTR295,"been "	:54	19	
.FSTR FSTR296,"current "	:54	10	

;word frequency table of 96 most common words

```

WORDS:: .TABLE
FSTR21
FSTR22
FSTR23
FSTR24
FSTR25
FSTR26
FSTR27
FSTR28
FSTR29
FSTR210
FSTR211
FSTR212
FSTR213
FSTR214
FSTR215
FSTR216
FSTR217
FSTR218
FSTR219

```



# frequency table #6

.FSTR	FSTR21,"the "	:1922	912	
.FSTR	FSTR22," " "	:943	949	
.FSTR	FSTR23,"The "	:696	203	
.FSTR	FSTR24,"and "	:604	203	
.FSTR	FSTR25,"you "	:546	274	
.FSTR	FSTR26,"You "	:522	177	
.FSTR	FSTR27,"your "	:501	168	
.FSTR	FSTR28,"of "	:496	497	
.FSTR	FSTR29,". "	:457	458	
.FSTR	FSTR210,"to "	:370	371	
.FSTR	FSTR211,"that "	:327	110	
.FSTR	FSTR212,"is "	:258	259	
.FSTR	FSTR213,"with "	:249	84	
.FSTR	FSTR214,"in "	:222	229	
.FSTR	FSTR215,"into "	:225	76	
.FSTR	FSTR216,"there's "	:216	39	
.FSTR	FSTR217,"from "	:207	70	
.FSTR	FSTR218,"it's "	:200	41	
.FSTR	FSTR219,"you're "	:195	38	
.FSTR	FSTR220,"This "	:193	43	
.FSTR	FSTR221,"me "	:180	91	
.FSTR	FSTR222,"this "	:190	61	
.FSTR	FSTR223,"have "	:165	56	
.FSTR	FSTR224,"through "	:144	25	
.FSTR	FSTR225,"around "	:140	29	
.FSTR	FSTR226,"Martian "	:133	20	
.FSTR	FSTR227,"for "	:108	65	
.FSTR	FSTR228,"only "	:117	40	
.FSTR	FSTR229,"about "	:116	30	
.FSTR	FSTR230,"you're "	:114	20	
.FSTR	FSTR231,"already "	:114	20	
.FSTR	FSTR232,"a "	:111	112	
.FSTR	FSTR233,"one "	:106	54	
.FSTR	FSTR234,"but "	:100	51	
.FSTR	FSTR235,"like "	:96	33	
.FSTR	FSTR236,"don't "	:95	20	
.FSTR	FSTR237,"I "	:92	33	
.FSTR	FSTR238,"against "	:90	16	
.FSTR	FSTR239,"their "	:88	23	
.FSTR	FSTR240,"out "	:86	44	
.FSTR	FSTR241,"toward "	:85	18	
.FSTR	FSTR242,"on "	:84	35	
.FSTR	FSTR243,"not "	:84	43	
.FSTR	FSTR244,"would "	:84	32	
.FSTR	FSTR245,"Your "	:84	22	
.FSTR	FSTR246,"nothing "	:84	15	
.FSTR	FSTR247,"yourself "	:84	13	
.FSTR	FSTR248,"As "	:80	41	
.FSTR	FSTR249,"There "	:80	17	
.FSTR	FSTR250,"as "	:79	30	
.FSTR	FSTR251,"it "	:78	79	
.FSTR	FSTR252,"looking "	:78	14	
.FSTR	FSTR253,"has "	:76	39	
.FSTR	FSTR254,"which "	:76	20	
.FSTR	FSTR255,"just "	:75	26	
.FSTR	FSTR256,"you "	:74	75	
.FSTR	FSTR257,"canal "	:73	25	
.FSTR	FSTR258,"other "	:72	19	
.FSTR	FSTR259,"leads "	:72	19	
.FSTR	FSTR260,"here "	:70	36	

.FSTR FSTR?61,"isn't "	:70	15	
.FSTR FSTR?62,"south"	:68	24	
.FSTR FSTR?63,"I "	:66	67	
.FSTR FSTR?64,"than "	:66	22	
.FSTR FSTR?65,"back "	:66	23	
.FSTR FSTR?66,"you've "	:66	12	
.FSTR FSTR?67,"he "	:65	66	
.FSTR FSTR?68,"something "	:64	9	
.FSTR FSTR?69,"very "	:63	22	
.FSTR FSTR?70,"some "	:62	22	
.FSTR FSTR?71,"more "	:62	22	
.FSTR FSTR?72,"doesn't "	:62	10	
.FSTR FSTR?73,"you'll "	:63	10	
.FSTR FSTR?74,"can "	:62	32	
.FSTR FSTR?75,"by "	:61	62	
.FSTR FSTR?76,"at "	:60	61	
.FSTR FSTR?77,"It "	:60	31	
.FSTR FSTR?78,"seems "	:60	16	
.FSTR FSTR?79,"looks "	:60	16	
.FSTR FSTR?80,"before "	:60	13	
.FSTR FSTR?81,"north "	:57	20	
.FSTR FSTR?82,"even "	:57	20	
.FSTR FSTR?83,"down "	:57	20	
.FSTR FSTR?84,"now "	:56	29	
.FSTR FSTR?85,"all "	:56	29	
.FSTR FSTR?86,"direction "	:56	9	
.FSTR FSTR?87,"Venusian "	:56	8	
.FSTR FSTR?88,"can't "	:55	12	
.FSTR FSTR?89,"been "	:54	19	
.FSTR FSTR?90,"visible "	:54	10	
.FSTR FSTR?91,"It's "	:53	27	
.FSTR FSTR?92,"close "	:52	14	
.FSTR FSTR?93,"an "	:51	52	
.FSTR FSTR?94,"away "	:51	18	
.FSTR FSTR?95,"little "	:50	11	
.FSTR FSTR?96,"enough "	:50	11	

:word frequency table of 96 most common words

WORDS:: .TABLE  
 FSTR?1  
 FSTR?2  
 FSTR?3  
 FSTR?4  
 FSTR?5  
 FSTR?6  
 FSTR?7  
 FSTR?8  
 FSTR?9  
 FSTR?10  
 FSTR?11  
 FSTR?12  
 FSTR?13  
 FSTR?14  
 FSTR?15  
 FSTR?16  
 FSTR?17  
 FSTR?18  
 FSTR?19

Given limited space & time until  
Beta, I can ~~only~~ only put in  
a few more words/objects from  
The List, but I'm not sure which!

What do you think are the 10 or  
so most important? (Note: the  
shaded one have already been put  
in, or punted).

Thanks!

- S.

Yellow = added, Pink = punted, Blue = on Gary's List

# LGOP - Vocabulary to be added (pg. 1)

WORD(S)	LOCATION(S)	STATUS
- FUR(S)	InnerHarem	DKW
✓ TREE(S)	Clearing, Jungle, Garden, Plaza	<del>DKW</del> CSAH/DKW
✓ ASH(ES)	Clearing	DKW
✓ HOUSE/ <del>BOULEVARD</del>	Teensy-weensy House, Garden, Cleveland, Front & Back Door	DKW
✓ ALE (of angles)	Throne Room	CSAH
✓ GOWN	Throne Room, <del>For</del> Space changed to dress	DKW
✓ CAR	Bedroom	DKW
✓ TOWER	Base of Tower, Minaret	DKW
✓ (SPACE)SHIP(S)	In Space	DKW
- LEGAL ADVISOR	Audience Chamber	DKW
✓ EUNUCHS	Audience Chamber	DKW
✓ MAN	Exit Shop & elsewhere	DKW
- ICE	Ice Dock	DKW
- THRONE	Throne Room, Audience Chamber	DKW
- GARDEN	Garden, Oriental Garden	DKW
✓ BARRIER	Laboratory	DKW
- URGE	bar-area	DKW
✓ JOE/BARTENDER	Joe's Bar	DKW(S)
✓ NEON	Joe's Bar	DKW
✓ STORE/Shop	Canalview Mall, Exit Shop	DKW
✓ LAUNDRY	Laundry Room	DKW
- BANKS	Martian Canal	DKW
✓ HAREM	Harem, Inner Harem	DKW
✓ PILLARS	Main Hall of Palace	DKW
- BLADDER	bar area	DKW
✓ TITS/BREAST/BOSOM	global	DKW
✓ CRATER	Plaza	DKW
✓ SATURN/RINGS	In Space, Hld	DKW
✓ BAR	Joe's bar	<del>DKW</del> CSAH
✓ URCHIN	Bedroom	DKW
- WAITING	barge buttons, etc.	DKW
✓ TENT	Gypsy Camp, Inside the Tent	DKW
✓ BREATHING	boudoir	<del>DKW</del> CUWH
- CASTLE/RUINS	Ruined Castle 1, 2 & 3	DKW
- SLIME	Spawning Ground	DKW
- STABLE	Stable, Hold, Long Corridor	DKW
- HOLD	" " "	DKW



# LGOP-Vocabulary to be added (pg. 2)

WORDS(S)	LOCATION(S)	STATUS
✓ TOWER/MINARET	Base of Tower, Minaret	DKW (S)
✓ GUARD(S)/LECK BANDI	prison area	CSAH/DKW
- CATACOMBS	Catacombs, etc.	DKW
✓ CRABS	}	DKW
✓ BEETLES		DKW
✓ ALLIGATORS		DKW
- (CRAB) GRASS		DKW
✓ CLEVELAND	Lawn	CSAH
- ACID BATH	Cleveland	DKW(s)
✓ DUST/RUBBLE	Looks can be Deceiving	CSAH/DKW
- SAND	Ruined Castles	CSAH
- HUMAN	Sand-Covered Dock, Oasis	DKW
✓ EXPERIMENTS	Observation Room	DKW
- BLOCK(S)	Observation Room	DKW(s)
✓ ROOF	Ruined-Castle -2	CSAH
✓ STREET	Roof	DKW
✓ CLEARING	Joe's Bar, Bedroom	DKW
✓ SMOKE	Clearing	DKW
✓ LAWN	Clearing	CSAH
- SNOW/ICE	Plaza	DKW
- JEWELS	(South Pole Area)	DKW
- DIRIGIBLE	Burial Chamber, Throne Room	DKW
✓ ALASKA	Burial Chamber	DKW
- BEAM	ask Trent about	DKW
✓ BRASSIERES/JOCKSTRAPS	Canal @ power transmitter	DKW
✓ LAUNDRY	Laundry Room	DKW
- PALACE GUARDS	Laundry Room	DKW
- BRD(S)	Plaza	DKW
- RABBIT	Plaza	DKW
Rem. VELVET CASE	Plaza	<del>DKW</del> CSAH
✓ PENGUIN	Hold	DKW/DKW
- YAK	Penguin Park	DKW
✓ BAR(S)	observation Room	DKW
✓ BOOTH	Outside Igloo, Orphanage Foyer, Laboratory	DKW
✓ CLIFF	Rocky Clifftop, Telephone Booth	DKW
- WRITING	Rocky Clifftop	DKW
	(numerous places)	DKW

# LGOP-Vocabulary to be added (pg. 3)

WORD(S)	LOCATION(S)	STATUS
✓ SILKS/SATIN	Inner Harem	DKWs
- PERRINE/COLOGNE	Harem, Inner Harem	DKWs
✓ OPENING	Laboratory	DKW
✓ VILLIAN	(syn for Thorbast?)	DKW
✓ WINDOW	Main Hall of Palace	CSAH
✓ FIGURE	Hold (syn for Thorbast?)	DKW
✓ BASEMENT	Basement	DKW
✓ KEY	Locks Can be Deceiving	DKW
✓? VENUS	(anywhere on Venus when flytrap isn't there)	CSAH
- MATRON	(follow)	DKW
- MARS	Roof, on Mars	DKW
✓ WIVES	(ask guard about)	DKW
✓ DESERT	various places on Mars	DKW
✓ DRESS/SUIT	In Space (on Elysia/Elysium)	DKW/CSAH
- LAWN	Plaza	CSAH duplicate
✓ LIGHT	Basement, well Bottom, Long Corridor	CSAH
✓ DESSERT	Martian Dessert	

HUG  
 MASSAGE  
 CARESS  
 SQUEEZE



Ge's BAR ✓	NEON	DKW
✓	GRIMY GLASS (window)	DKW
✓	URGE /- BLADDER	DKWS
✓ Bathroom ✓	FILTHY BATHROOM	DKW
✓	CORNER (LIN CORNER)	DKW
✓ Other cell / Dent	TOES / FEET	DKW
✓ Cellar	MOIST CELLAR	DKW DKW
✓	SOFT LIGHT	DKW CSAH
✓ End of Hallway	END OF HALLOWAY / HALL	DKWS
✓ Observation Room	HUMAN SUBJECT	DKW DKW
✓	LUBRICANTS	DKW
✓	PLASTIC TUBING	CSAH DKW
✓	YAK	DKW
✓ Matchbook	SCRAWLINGS	DKW
✓ Closet	LARGE ROOM (to the South)	CSAH changed text
✓	HANDLE (on basket)	DKW
✓ Roof	HORIZON	DKW
✓	ARCHING TOWERS	DKW DKW
✓	CURVING DOMES	DKW DKW
✓	PLEASURE PALACE	DKW DKW
✓	WIDE PLAIN	DKW
✓	POWERFUL WARSHIPS	DKW DKW
✓	MARS	DKW
✓	BRIGHT BLUE CANALS	DKW DKW DKW
✓	WHITE CAPS OF ICE	DKW DKW
✓	POLES / POLE	DKWS
✓ Jungle -	HOT STEAM PRIMITIVE <del>RAIN</del> RAIN FOREST	DKW DKW DKW DKW DKW
✓	JUNGLE	DKW
✓	GIGANTIC VENUS FLYTRAP	CSAH
✓	MAN-EATING LETTUCE	DKW
✓ Fork of sorts X	WINDING PATHS	CSAH DKW
✓ Clearing	WRITING (on Can)	DKW
✓ Rocky Cliff top	OUTCROPPING	DKW
✓	ROCKY CLIFFTOP	DKW (knobs cliff)
✓	HORIZON	DKW
✓ <del>Back</del> Back Door	REAR ENTRANCE	DKW for door

✓	CLCAD	✓	<u>WILD-EYED</u> <u>MAD</u> <u>SCIENTIST</u>	DKW
✓			<u>FLIGHT</u> <u>OF-STAIRS</u>	DKW
✓			<u>VAT</u> <u>OF</u> <u>ACID</u>	DKW DKW
✓	Laboratory		<u>SLABS</u>	DKW
✓	Spanning	Ground	<u>SPANNING</u> <u>GROUND</u>	DKW
✓			<u>VENUSIAN</u> <u>SLIME</u> <u>BEASTS</u>	DKW DKW DKW
✓			<u>PROTO-SLIME</u>	DKW
✓	Hotel		<u>CARGO</u> <u>HOLD</u>	DKW Syntax
✓			<u>TINY</u> <u>VIEWPORT</u>	CSAH
✓			<u>CURVING</u> <u>STEEL</u> <u>HULL</u>	DKW DKW DKW
			<u>ARCHED</u> <u>PASSAGEWAYS</u>	DKW DKW
	Stable		<u>STABLE</u>	DKW
	Long Corridor		<u>RINGS</u> <u>OF</u> <u>LIGHT</u>	DKW
			<u>TINY</u> <u>ALCOVE</u>	DKW
	Main Hatch		<u>MAIN</u> <u>HATCH</u>	DKW
	In Space		<u>BLACK</u> <u>OUTFIT</u>	DKW
✓			<u>WEALTHY</u> <u>GARB</u>	DKW
			<u>LONG</u> <u>POINTED</u> <u>SWORD</u>	CSAH DKW
			<u>SUN</u>	DKW
			<u>PERSONAL</u> <u>ARMING</u> <u>FUEL</u> <u>TANKS</u>	DKW DKW DKW DKW
			<u>SATURN</u>	DKW
			<u>RINGS</u> (of Saturn)	DKW
			<u>DELICATE</u> <u>WHITE</u> <u>SKIN</u>	DKW DKW
			<u>EXPENSIVE</u> <u>DRESS</u>	DKW Syntax
	Space Yacht		<u>MAIN</u> <u>CABIN</u>	DKW DKW
	Lawn		<u>LIMP</u> <u>CRABGRASS</u>	DKW DKW
			<u>SCRUFFY</u> <u>PATCH</u> <u>OF</u> <u>ROCKY</u> <u>MUD</u>	DKW CSAH CSAH DKW
			<u>CLEVELAND</u>	CSAH
			"	"
	Cleveland		<u>FIRST</u> <u>FLOOR</u>	CSAH
	T-W House		<u>SECOND</u> <u>FLOOR</u>	CSAH
	Bedroom		<u>STREET</u>	DKW
			<u>FRAGRANT</u> <u>GARDEN</u>	DKW DKW
	Garden		<u>CLUSTER</u> <u>OF</u> <u>PINK</u> <u>OBSCURE</u> <u>FLOWERS</u>	DKW
	(M.H.)		<u>ELEGANT</u> <u>LATTICE</u> <u>OF</u> <u>WHITE</u> <u>WOOD</u>	DKW DKW



Minaret (Cont.)

Docks

DKW

- NOCK

CSAH

SAND DUNES

CSAH

CRUMBLING BUILDINGS

DKW DKW

TOP STEP

DKW

FEATURELESS BLACK CIRCLE

DKW

Audience chamber

SNOW-WHITE FUR

DKW DKW

GOLD +

CSAH removed word from Desc

PLATINUM ARCHES

DKW DKW

+ BALUSTRADES

DKW

SILKY CURTAINS

DKW DKW

DOORWAYS

CSAH must be DKW

LEGAL ADVISOR

DKW DKW

WELL-ARMED MALE GUARD

DKW CSAH

Harem

SILKS / SATINS / FURS

DKWS

DRAPED EXIT

DKW

PLEASANT OODOR

DKW

→ YELLOW

Inner Harem

LUXURIOUS BEDROOM

DKW DKW

EXOTIC FURS

DKW DKW

→ YELLOW

HEAVY AROMA

DKW DKW

PERFUME / COLOGNE

DKWS

INCENSE

DKW

AIR

DKW

Forgotten storeroom

FORGOTTEN STOREHOUSE

DKW DKW

Burial chamber

MOUNTAINS OF ~~JEWELS~~ RUBIES

DKW DKW

FLEET OF DIRIGIBLES

DKW DKW

Well Bottom

ROUND BAMP WALLS OF BRICK

DKW DKW DKW

Catacomb

POINT OF LIGHT

STATAX CSAH

JUNCTION

DKW

ANCIENT CRUMBLING CATACOMB

DKW DKW DKW

Ladder (U → Laundry)

SILK TUCKSTRAPS / BRAS

DKW

Ice Rock

SOUTHERN ICE CAP

DKW DKW

ICY DOCK

DKW

SHEET OF ICE

CSAH DKW

Edge of P Ice Cap

SNOWY PLAIN

DKW DKW

DRIFTS

DKW

POLAR ICE CAP

DKW DKW DKW

(follow)

Allusion Room

Penguin Park

Gypsy Camp

South Pole

Foyer

Pondoir

Plaza

OK

✓

✓

✓

MATRON

SOLITARY

BLACK CIRCLE

PACK OF PENGUINS

CAMP SITE

SOUND OF HIGH-PITCHED CRYING

LARGE IGLOO

FADED SIGN

SMALL ENTRANCE FOYER

WHITE EXpanse OF POLAR ICE

VAGUE SHAPES

HEAVY BREATHING

WIDE PLAZA

ARCHING TOWERS

CURVING DOMES

NOTORIOUS PLEASURE PALACE

GUSHING FOUNTAINS

CURVING FLOWER BEDS

WIDE LAWNS

LAWN

THICK GREEN GRASS

BIRDS

TREES

WITHE BUNNY RABBIT

PALACE GUARDS

RADIUM-POWERED TANKS

GIANT BESERK ROBOTOID SUMO WRESTLERS

SAMURAI SWORDS

MAIN ATTACK FLEET

MASSIVE DEMATERIALIZATION RAY

GRAVEL

PHOBOSIAN CHUMPER

FIFTY-FOOT CRATER

ION BOMBS

DKW

DKW

DKW

DKW

DKW DKW DKW

~~DKW~~ CSAH

DKW

DKW DKW

DKW DKW DKW

DKW

DKW Syntax (Sistax)

CSAH DKW

DKW DKW

DKW DKW

DKW DKW DKW

DKW CSAH

DKW CSAH DKW

DKW DKW

CSAH

DKW DKW

CSAH

DKW

CSAH changed to squirrel

DKW DKW

DKW DKW

DKW DKW DKW DKW

DKW DKW

DKW DKW

DKW & confusion w/ TRAY

DKW

DKW

DKW DKW

DKW DKW

odor: PLEASANT  
✓ STRONG  
DISTINCTIVE  
PLEASING  
FOUL  
✓ FAMILIAR



ruined Castle (w)	<u>FALLEN ARCHWAYS</u> <u>CRUMBLING BALUSTRADES</u> <u>PATHS</u>	DKW DKW DKW DKW DKW
H-D Dock ✓	<u>BROAD CANAL</u>	DKW
ruined CASTLE (E)	<u>DICKORY / HICKORY WOOD</u> <u>ANCIENT CASTLE</u> <u>RUINS</u> <u>DUST</u> <u>RUBBLE</u> <u>STONE BLOCK</u> <u>DESERT</u> <u>TINY GOLD CROWN</u>	DKW DKW DKW DKW DKW DKW CSAH DKW CSAH DKW DKW CSAH
DESERT ✓	<u>TRACTLESS UNCHARTED DESERT</u>	DKW DKW DKW
OASIS ✓	<u>SAND</u> <u>LITTLE BUNNY RABBIT</u> <u>RABBIT</u>	CSAH ✓ CSAH DKW
W-U-Dock ✓	<u>WINE CANAL</u>	CSAH
ruined castle (N)	<u>MIGHTY CASTLE</u> <u>PILE OF RUBBLE</u> <u>JEWELRY</u> <u>HIS CROWN</u> <u>THRONE</u> (also Audience Chamber)	CSAH DKW CSAH DKW DKW CSAH DKW
Throne Room	<u>SATINY ROSES</u> <u>TIGHT OPENING</u>	DKW DKW DKW
Royal Docks ✓	<u>WINE MARTIAN CANAL</u> <u>DOCKS</u>	CSAH DKW
Among Dunes ✓	<u>RUINED CASTLE</u> <u>TINY BASIN</u> <u>BODY</u>	DKW DKW CSAH
Baby Dock ✓	<u>SAND</u>	CSAH
Martian Canal ✓	<u>WINE CANAL</u> <u>SANDS OF CANAL</u> <u>PARK CLOUDS OF SANDSTORM</u> <u>DOCKS</u>	CSAH DKW DKW DKW DKW
✓	<u>SMALLER CANAL</u> <del>DOCKS</del>	CSAH
(CANOT)	<u>SKULL CROSSBONES</u>	DKW DKW

Structure

REHL OF MARTIAN TECHNOLOGY

DKW DKW

VACUUM TUBES

DKW DKW

MACHINE'S BASE

DKW

MASSIVE TOWER

CSAH

ION POWER BEAM

DKW DKW

HEADACHE

DKW

~~ExitShop~~  
Canalview Mall/  
ExitShop

Shopping Center

DKW DKW

FADED SIGN

DKW DKW

MERCHANT (=Proprietor)

DKW

MALL

DKW

MALL MERCHANTS ASSOCIATION

DKW DKW DKW

JADE

DKW

IVORY

DKW

ALABASTER STAIR

DKW

~~ExitShop~~ Main Hall of Palace

STAINED GLASS WINDOWS

CSAH

SUNLIGHT

DKW

HUGE ENTRY HALL

DKW DKW

SEDUCTIVE PATTERN OF TANTALIZING COLORS

DKW<sup>4</sup>

GLEAMING MARBLE PILLARS

DKW DKW

TOWERING ARCHED ROOF

CSAH DKW

BRANCHING PATHWAY

DKW DKW

SHADOWY ARCHWAYS

DKW

DIRTY LAUNDRY

Syntax

Laundry Room  
Oriental Garden

TWISTED TREES

DKW DKW

ELEGANT FOOTBRIDGES

DKW DKW

WELL OF HAND-CARVED STONE

DKW

Base of Tower

~~ExitShop~~ PALACE GROUNDS

DKW

PATH

DKW

ORIENTAL GARDEN

DKW DKW

Minaret

PARAPET

DKW

TALL PROTRUSION

DKW

GARDENS

DKW

COURTYARDS

DKW

FERTILE OASIS

DKW CSAH

PALACE BUILDINGS

DKW DKW

WATER (of CAML)

CSAH

DEEP WATERS (of CAML)

DKW DKW



File Edit Service Local Special

01:18:41

^S



1200-N-8-1-FULL

^S

^Q

^C



[72257,2163]

PLAYBOJUN/binary

27-Apr-87 118656

Accesses: 378

Enter command, N for next file  
or <CR> for disposition menu !N

[74746,3216]

LEATHE/binary

17-Apr-87 22144

Accesses: 637

Keywords: LGOP NUDE KINKY SMUT STARTUPSCREEN PG-13

You know that copy of "Leather Goddesses of Phobos" that you keep hidden in the bottom drawer? Well, here is a scanned, MacBillboarded Goddess who would be delighted to serve as a startup screen for you. Enjoy!


Enter command, N for next file  
or <CR> for disposition menu !\_




The Leather Goddesses  
Welcome You to...



Subj: from idaho (it figures)  
Date: Wed, Mar 15, 1995 5:10 PM EST



----- Forwarded Message



Date: Tue, 14 Mar 1995 17:56:04 -0600  
To: comp.protocols.tcp-ip.eniac  
Subject: \${MAKE} scents

- ----- start of forwarded message (RFC 934 encapsulation) -----  
Subject: Just What The World Needs  
Date: Tue, 14 Mar 1995 15:29:41 -0800

#### SCENT SOFTWARE

Idaho Computing has taken multimedia one sense further, by developing a PC add-in board that uses chemicals to generate scents on your computer. The \$199 ScentMaster can produce 36 distinctive smells, such as "roses," "new car," "roasted coffee," and "dead animal in wall." The scent board functions in much the same way a sound card does, except, instead of playing sounds, ScentMaster mixes three chemicals (primary scents) to produce the various aromas which are wafted into the atmosphere via a small spray-emitter module. Additional scent software is available and a Macintosh version is planned by the end of the year. For more information, send e-mail to [idaho@netaxis.com](mailto:idaho@netaxis.com). (Internet World, April '95 p.16)

----- End of Forwarded Message

Packaging



Project Schedule for: Leather Goddesses of PhobosDate: 1/21/86Development

Alpha Testing 1/20 - 3/31  
 Beta Testing 3/31 - 5/12  
 Gamma Testing 5/12 - 6/9  
 Final Freeze 6/16  
 Hint Booklet/Map Copy 6/16 - 7/28

Marketing Services

Pkg Concept Development ASAP - 2/5  
 Prod Announce Concept ASAP - 2/5  
 Prod Announce Production 2/5 - 4/11 (to Production 4/11)  
 Browse Mechanicals 2/28 - 4/11  
 Feelies Mechanicals 2/5 - 4/18  
 Package Mechanicals 2/5 - 4/4  
 Prod Photo for PR/Mktg by 6/20  
 Hint Booklets/Map Mechs 7/28 - 8/25

Production

Browse/Manual Production 4/11 - 6/16  
 Feelies Production 4/18 - 6/16  
 Package Production 4/4 - 6/16  
 Disk Label Mechanicals 5/14 - 5/23  
 Disk Label Prod (at Dysan) 5/26 - 6/16  
 Pkg Label Mechanicals 5/26 - 6/6  
 Pkg Label Production 6/9 - 7/4  
 Prepare Disks for Dup 6/16  
 Disk Duplication 6/16 - 7/4  
 Package Elements to RPI 6/12  
 Assemble Eval Packages 6/13 - 6/20  
 Final Assembly 7/4 - 7/28  
 SHIP DATE 7/28  
 Hint Booklets/Map Prod 8/25 - 10/6

Public Relations

Input Session 3/28  
 Announcement Preparation 3/28 - 4/28  
 90-Day Press Release 4/28  
 90-Day Pre-Release Period 4/28 - 7/28  
 Mail Evaluation Packages 6/24

Sales

Product Turnover Meeting 4/28  
 Intro Event Planning 5/7 - 7/28 [if at all]  
 Sales Literature Ready 6/2  
 Mail Product Announcement 6/9

Marketing

Create Sales Literature 3/28 - 6/2  
 (Prod Announce, Co-op Ad, Fact Sheet)

SCHEDULE for LEATHER GODDESSES  
of PHOBOS

OUTSIDE PACKAGE

1/29	WED	-INPUT TO CREATIVE
2/10	MON	-APPROVED CONCEPT
2/17	MON	-FIRST DRAFT COPY
		-SCHEDULE PHOTO SHOOT
2/24	MON	-REVISED COPY
		-TESTAMONIAL RECOMENDATIONS
2/24---3/17		-COMP FEELIES & BROWSIE COVER FOR PACK BACK SHOOT
3/7	FRI	-FINAL APPROVED COPY
3/17---3/21		-PACK BACK PHOTO SHOOT
3/11	TUE	-OUT FOR TYPE
3/18	TUE	-START MECHANICALS
4/4	FRI	-MECHANICALS DUE FOR PROOFING
4/11	FRI	-MECHANICALS DUE TO PRODUCTION

TECHNICAL MANUAL

3/3	MON	-FINAL APPROVED COPY & DISK
		-OUT FOR TYPE
3/10	MON	-GALLEYS IN
3/12	WED	-GALLEY COMMENTS
3/19	WED	-REPROS IN
		-START MECHANICALS
4/4	FRI	-MECHANICALS DUE FOR PROOFING
4/11	FRI	-MECHANICALS TO PRODUCTION

BROWSIE/SYNOPSIS

1/29	WED	-INPUT TO CREATIVE
2/10	MON	-APPROVED CONCEPT
2/12	WED	-FINAL APPROVED SCRIPT FOR 3D COMIC BROWSIE
		-START ILLUSTRATIONS
3/12	WED	-PENCIL ROUGHS
4/4	FRI	-FINISHED ART DUE
4/7	MON	-START MECHANICALS
4/11	FRI	-MECHANICALS TO PRODUCTION

MAP, 3D GLASSES, SCRATCH N' SNIFF CARD

1/29	WED	-INPUT TO CREATIVE
2/10	MON	-APPROVED CONCEPT
2/12	WED	-START ARTWORK
2/17	MON	-FIRST DRAFT COPY (IF ANY)
2/20	THRU	-REVISED COPY
4/4	FRI	-FINISHED ARTWORK
4/11	FRI	-MECHANICALS TO PRODUCTION

## CREATIVE FOCUS

### Packaging for Leather Goddesses of Phobos

TARGET AUDIENCE - Microcomputer (with disk drive) owners, including Infocom users and non-users, males and females, teenagers and on up.

OBJECTIVE - Primary objective is to SELL to the target audience. Secondary objective is to facilitate play of the game.

MARKETING STRATEGY - Play on people's desire/curiosity to experience something they "shouldn't" - something humorously risqué, slightly off-color.

FACT - Leather Goddesses of Phobos is a satire of 1930's space opera. It's fun, bawdy, lewd, irreverent, humorous pulp.

CLAIM - A major departure for Infocom (ie. into the gutter), Leather Goddesses of Phobos is reminiscent of such classic works of trash as Barbarella and Octopussy. You'll spend more time solving puzzles as you explore unrealistic worlds of the 1930's (as envisioned in the 1930's).

If not Infocom's most hilarious work to date, LGoP is certainly the trashiest. Yet it's suitable for the prude as well as the lewd.

### ADDITIONAL SUPPORTIVE -

- \* LGoP is a Standard Level story in a new genre of Infocom interactive fiction: SATIRE.
- \* LGoP can be played at 3 levels of naughtiness to suit a wide range of tolerances for profanity and raciness: TAME, SUGGESTIVE, and LEWD.
- \* LGoP is an equal opportunity enjoyer. It does not discriminate on the basis of race, creed, color, or SEX.
- \* LGoP is written by Steve Meretzky who was responsible for the hysterical humor of Planetfall, the ingenious puzzles of Sorcerer, the thought-provoking literature of A Mind Forever Voyaging, and to a great extent responsible for the record-breaking sales success of The Hitchhiker's Guide to the Galaxy. What a guy!!!!

CHARACTER/TONE - Sexy; suggestive; bigger-than-life; action-packed. But all carried to such an extreme (a la 1930's) that it's funny.

### EXECUTIONAL CONSIDERATIONS -

- \* Solutions to a few of the game's puzzles have been worked into a comic book that Steve has written. The comic book supposedly was written in the 1930's and its plot is set in the 1980's.
- \* Steve would like the above mentioned comic book to be 3-D. In which case one of the package elements would be 3-D glasses.
- \* The story refers to a series of "Scatch-n-Sniff" patches at various times throughout its play.

# LEATHER GODDESSES OF PHOBOS



## LEATHER GODDESSES OF PHOBOS COVER ILLUSTRATION

We envision the cover illustration of LEATHER GODDESSES OF PHOBOS as a humorous take-off on sexy science fiction illustrations. The cover depicts a man and a woman wearing skimpy brass outfits. They are horrified to find themselves menaced by a gigantic venus flytrap with enormous eyeballs rising on stalks from its lobes. The tentacles of the flytrap reach out for the hapless victims as the man futilely lashes out with his sword, ignoring the potent ray gun strapped to his thigh. The woman fumbles for the ray gun, hindered by the blender and telephone book she is clutching. The confrontation takes place on an alien planet. In the background, Mars rises in a starry sky. A couple of <sup>M1305</sup> futuristic spaceships soaring away from Mars completes the picture.

## LEATHER GODDESSES OF PHOBOS COVER ILLUSTRATION

We envision the cover illustration of LGoP as a humorous, slightly suggestive, take-off (excuse the pun) of the science fiction style that Ken Barr does.

The cover depicts a man and a woman wearing skimpy brass outfits. They both should have great looking bodies of course. They are horrified to find themselves menaced by a gigantic Venus Flytrap with enormous eyeballs rising on stalks from its lobes. The tentacles of the flytrap reach out for the hapless victims as the man futilely lashes out with his sword, ignoring the potent ray-gun strapped to his thigh. The woman is by no means passive in this scene as she wrestles with one of the slimy tentacles while trying to hold onto a common (but oh so precious) household kitchen blender and a 1936 Cleveland Telephone book.

This confrontation takes place on Phobos. (one of the moons of Mars) In the background, Mars is seen rising in a starry sky. There might be a 1930's spaceship on the horizon and maybe one traveling out in space away from Mars.

LGOP draft back copy

Why are you searching the Venusian jungle for a six-foot piece of rubber tubing? What is the significance of the Cleveland phone directory? Why is the Ruined Castle Capital of the Solar System such a hot spot? Is it easy to remove a brass bikini? Is it hard to outsmart a robotoid sumo wrestler? Where can you find a picture of Douglas Fairbanks? Why should you shop at the Canalview Mall? Learn the answers to these - and many more - burning questions in LEATHER GODDESSES OF PHOBOS, Infocom's racy spoof of 1930's pulp fiction.

2/26/86

(LGoP outside pkg)

[The feelies lead-in will be "Thrust into every LGoP package..."]

And now...the next exciting episode of humanoids in space!

How did you, a regular at Joe's Bar in Upper Sandusky, Ohio, end up on <sup>?</sup> (a moon of Mars) (Phobos)?

What delights await you in the luxurious chambers of the harem? Can you prevent the <sup>(space)</sup> (tree-squid) monster from abducting the naked heiress? Why does scratch 'n' sniff #7 smell so familiar? <sup>(How many uses)</sup> (What use) can you find for a rubber hose? Is it easy to remove a brass bikini? Is it hard to outsmart a robotoid sumo wrestler? Can you stop the Leather Goddesses' fiendish plan to turn all Earthlings into sex slaves?

Learn the answers to these - and many more - burning questions in LEATHER GODDESSES OF PHOBOS, Infocom's racy spoof of 1930's pulp fiction.

But first, a word from our sponsor:

Why put up with only one playing mode, when our product offers three! Yes, that's right, there are three exciting playing modes in LEATHER GODDESSES OF PHOBOS. So whether your tastes run to Tame, Suggestive, or Lewd, LEATHER GODDESSES OF PHOBOS can satisfy you!

Much improved!

- S.



TAKE THEIR WORDS FOR IT!

"Disgustingly enjoyable."

James, [25-35]

Weatherford, Texas

"Not even Ted Koppel can keep the nation up so late."

THE WASHINGTON POST [from a ZORK review]

"Best way short of sex I can spend time."

Richard, [36-49]

Tarpon Springs, Florida

"In all: more fun than a grown-up should have!"

Dale, [36-49]

Indianapolis, Indiana

"I have spent more entertaining evenings with this game than I have with most men."

Patricia, [25-35]

Omaha, Nebraska

"The passion...comes from the same source as all...pleasure..."

ROLLING STONE magazine [general review]

[or]

"...titillating..."

SOFTLINE magazine [from a review of ZORK]

[or]

"...a great stimulus..."

inCIDER magazine [from a SEASTALKER review]

"So nerve-racking and intense I have had to use the rest room several times!!"

David, [12-17]

Sparta, Missouri

"More, more, I'm still not satisfied!!"

Marian, [25-35]

Knoxville, Tennessee

"Love your stuff. Keep it comin'!"

Christopher, [18-24]

Mableton, Georgia

(scratch 'n' sniff copy)

Under penalty of unspeakably painful death at the hands of the Leather Goddesses of Phobos, do not scratch 'n' sniff until the story tells you to do so.

0.00

IN COINS  
UP TO:

AIN  
\$35,000.00  
\$16,000.00  
\$11,750.00  
\$5,500.00  
\$4,800.00  
\$4,750.00  
\$4,500.00  
\$3,500.00  
\$250.00

COINS!  
!

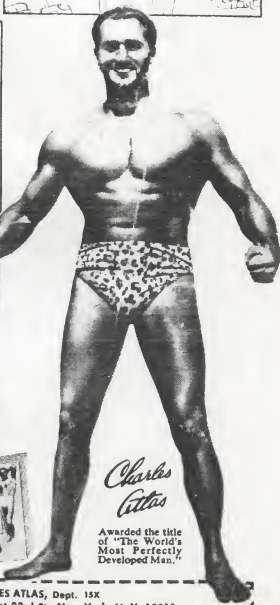
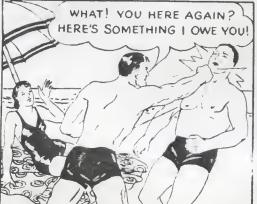
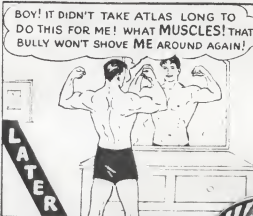
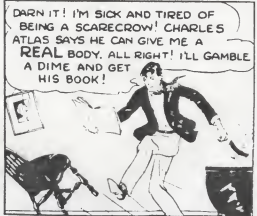
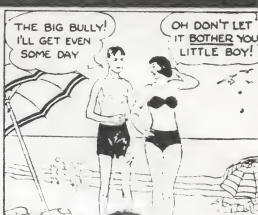
FREE TRIAL COUPON NOW!

DEPT. C-540

n Catalogue listing the  
pay for United States  
me, I enclose \$1. Send

State  
REFUNDED IN FULL  
WITH THIS CATALOGUE.

# THE INSULT THAT MADE A MAN OUT OF "MAC"



## Let Me PROVE I Can Make YOU A NEW MAN!

ARE you "fed up" with seeing the hunkies walk off with the best of everything? Sick and tired of being soft, frail, skinny or flabby — only HALF ALIVE? I know just how you feel. Because I myself was once a puny 97-pound "runt." And I was so ashamed of my scrawny frame that I dreaded being seen in a swim suit.

**The Secret of How I Got My Build**

Then I discovered a wonderful way to develop my body fast. It worked wonders for me — changed me from the scrawny "runt" I was at 17, into "The World's Most Perfectly Developed Man." And I can build up YOUR body the very same natural way — without weights, springs or galleys. Only 15 minutes a day of pleasant practice — in the privacy of your room.

My "Dynamic-Tension" method has already helped thousands of other fellows become real he-men in double-

quick time. Let it help YOU. Not next month or next year — but RIGHT NOW!

**Builds Muscles FAST!**

If you're like I was, you want a powerful, muscular, well-proportioned build you can be proud of any time, anywhere. You want the "Greek-God" type of physique that women rave about at the beach — the kind that makes other fellows green with envy.

**Mail Coupon Now with 10¢ for My 32-Page Illustrated Book**

Mailing the coupon can be the turning point in your life. I'll send you a copy of my 32-page illustrated book, "How Dynamic-Tension Makes You A NEW MAN." Tells how and why my method works; shows many pictures proving what it has done for others. **Mail coupon NOW. CHARLES ATLAS, Dept. 15X 115 E. 23rd St., New York, N. Y. 10016.**



*Charles Atlas*

Awarded the title of "The World's Most Perfectly Developed Man."

**CHARLES ATLAS, Dept. 15X  
115 East 23rd St., New York, N. Y. 10016**

*Dear Charles Atlas: Here's the kind of Body I Want*

(Check as many as you like)

<input type="checkbox"/> Broader Chest and Shoulders	<input type="checkbox"/> More Energy and Stamina
<input type="checkbox"/> Ironhorse Branch Muscles	<input type="checkbox"/> More Masculine Personality
<input type="checkbox"/> Tireless Legs	<input type="checkbox"/> More Weight—Solid—in the Right Places
<input type="checkbox"/> Slimmer Waist and Hips	

I enclose 10¢. Please send me a copy of your famous book showing the how "Dynamic-Tension" can make me a new man. 32 Pages, crammed with photographs, answers to vital health questions, and valuable advice. This does not obligate me in any way.

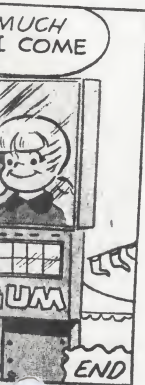
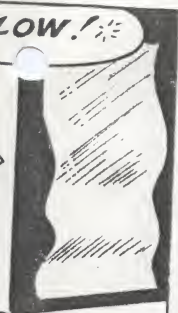
Print Name.....Age.....

Address.....

City & State.....Zip.....

In England send to: Atlas, 21 Poland St., W. 1





**\$1000<sup>00</sup>**  
UP TO  
**PAID FOR THIS**  
**DEFECTIVE 6c STAMP**

you might find on a letter today! or you could find others that just sold for a few hundred dollars to a few thousand dollars, in your mail or on old letters.

We show you what to look for so you can recognize valuable stamps.

Our 1971 catalogue gives you the full information of valuable stamps being sought and the prices we are ready to pay for each stamp.\* Don't pass up the opportunity good fortune may have in store for you! The catalogue costs only \$1 plus 25c for postage and handling and you can return it for refund if you don't like it. Fair enough?

\*Prices of course vary with the condition of the stamp and the current demand.

**Stamp Catalogue Dept. 27219**  
**1044 Northern Blvd.,**  
**Roslyn, N.Y. 11576**

**\*\*Div. Mail Sack, Inc.**

HERE IS A SMALL SAMPLE LIST OF WHAT WE WILL PAY FOR CERTAIN SPECIAL STAMPS OF THESE ISSUES\*

10c 1970	Moonlanding (Airmail)	\$ 75.00
6c 1970	Grandma Moses	275.00
5c 1962-1966	G. Washington	120.00
3c 1954-1968	Statue of Liberty	100.00
8c 1909	Deep Violet Pair	2,000.00
2c 1903-1908	G. Washington	2,000.00
4c 1906-1908	U.S. Grant	1,500.00
2c 1923	Warren G. Harding	1,500.00
1c 1923-1926	Benjamin Franklin	2,000.00
24c 1918	Caroline Rose & Blue (Airmail)	16,000.00



**YOU CAN LEARN TO**  
**DRAW COMICS**  
At Home From Experts  
**EARN BIG MONEY**  
NO SALESMEN  
NO CONTRACTS  
SEND 25¢ FOR  
FULL INFORMATION  
**Send For**  
**ART DIRECTORS' COURSE**

**MAIL SACK Inc. Dept. 27219**  
**1044 Northern Blvd., Roslyn, N.Y. 11576**

Send me the items checked below on your money back guarantee.

☐ Stamp Catalogue \$1 plus 25c for postage and handling

☐ Art Directors Course Information 25c

I enclose \_\_\_\_\_ in full payment.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

**DISCOVER THE HIDDEN SECRETS OF NATURE'S MOST EXOTIC AND MYSTERIOUS HOUSE PLANT!**

**The VENUS FLY TRAP**

- See how it lures, traps, eats and digests insects up to 20 times its size.
- Learn how you can actually train it with a pencil to perform only for you.
- Feed it raw hamburger from your hand.
- Experiment with it at home or school.

The Venus Fly Trap will grow easily in your home. It blooms into a bright green leaved plant with pink and white flowers, in only 3-4 weeks and produces 6-12 traps per plant. Each pack comes with soil, bulbs and a complete instruction booklet, filled with fascinating facts and hints. Mail in this coupon today and start a Venus Fly Trap garden of your own. You'll be Delighted!

**only \$1.00**

**Microher Sales Corp.**  
Dept. AG-10  
120 East 56th Street  
New York, N.Y. 10022

Please send my Venus Fly Trap including soil, bulbs and instruction booklet at once.

2-bulb pack — \$1.00 + 50¢ postage and handling  
4-bulb pack — \$2.00 + 50¢ postage and handling  
RUSH ORDERS add 25 cents.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

New York State Residents add sales tax

2-Plant Pack—\$1.50  
4-Plant Pack—\$2.50  
Microher Sales Corp. Dept. AG-10  
120 East 56th Street  
New York, N.Y. 10022

Handwriting practice sheet for cursive capital letters 'U' and 'V'. The sheet contains five rows of practice lines. The first row is for 'U' and the second for 'V'. The third row is for 'U' and the fourth for 'V'. The fifth row is for 'U' and the sixth for 'V'. Each row contains a series of connected cursive letters, with some letters being larger than others to show variation in size and style.



**FREE**

## A GIANT VENUS FLYTRAP

WHILE YOU'RE AT IT, WHY NOT ORDER ALL THE BOOKS IN OUR HANDY "YOU CAN DO IT" SERIES!

JUST LOOK AT THESE FASCINATING TITLES!

[illegible]

# THIS COIN IS WORTH \$225,000!

**PICTURED:** a Zylon-era Zorkmid. 4500 were minted; only 6 are accounted for. Is there one in YOUR pocket?

## AND HOW ABOUT THESE!

A rare 6-fooble piece from Fooblitzky. Worth \$3,200!

A uniluminum Altairian Dollar, minted in the days when you could still buy something with only one Altairian Dollar. This supposedly worthless coin is now valued at \$64,000!

A gold doubloon from the São Vera, lost off the coast of Hardscrabble Island in 1698. If you can find it, it's worth a fortune! (free map included with your first order)

Are you spending coins worth hundreds, if not thousands, of dollars? Find out in our new, informative 1986 illustrated book "You Can Collect Coins." It's yours for only 50¢. Check your coins before you send them!

Along with your valuable book, you'll receive 6 coins for your approval. Every month, you'll receive an additional 6 coins. For each set, you pay only 99¢! Among these coins might be one of the rare and valuable currencies listed above!

**FREE**

### A GIANT VENUS FLYTRAP.

You can feed this live plant insects and hamburger from your own hand! See how it lures, traps and digests insects up to twenty times its size. Free your home from flies, at no cost to you!

### WHILE YOU'RE AT IT, WHY NOT ORDER ALL THE BOOKS IN OUR HANDY "YOU CAN DO IT!" SERIES?

The complete series, 10 volumes in all, makes an attractive addition to your home library. And they can be yours for only 12¢ a volume, if you act now!

#### JUST LOOK AT THESE FASCINATING TITLES!

- |  |  |
|--|--|
| <input type="checkbox"/> You Can Collect Coins.                      | <input type="checkbox"/> You Can Develop Your Muscles.     |
| <input type="checkbox"/> You Can Build a Boat.                       | <input type="checkbox"/> You Can Cut Your Own Hair.        |
| <input type="checkbox"/> You Can Fly an Aeroplane.                   | <input type="checkbox"/> You Can Raise Rabbits.            |
| <input type="checkbox"/> You Can Write Interactive Fiction.          | <input type="checkbox"/> You Can Be Your Own Home Dentist. |
| <input type="checkbox"/> You Can Start Your Own Upholstery Business. | <input type="checkbox"/> You Can Fool Your Friends.        |

**YES! I'd like to learn how I "Can Do" all these amazing things! Please send me:**

- |   |   |
|---|---|
| <input type="checkbox"/> You Can Collect Coins, 50¢             | <input type="checkbox"/> Free Venus Flytrap (with \$1.00 order) |
| <input type="checkbox"/> 10-book "You Can Do It" series, \$1.20 | <input type="checkbox"/> I enclose 25¢ postage and handling     |

I enclose \$ ..... (No stamps, please.)

If I don't find that I "can do" much more than I could before, I can return my purchase for a prompt and courteous refund.

Name .....

Address .....

Phone .....

Please allow 6-8 weeks for delivery.

Send to: Palace Superior Products, 1000 Cavatelli Blvd., Room 2, Somerville 9, Massachusetts



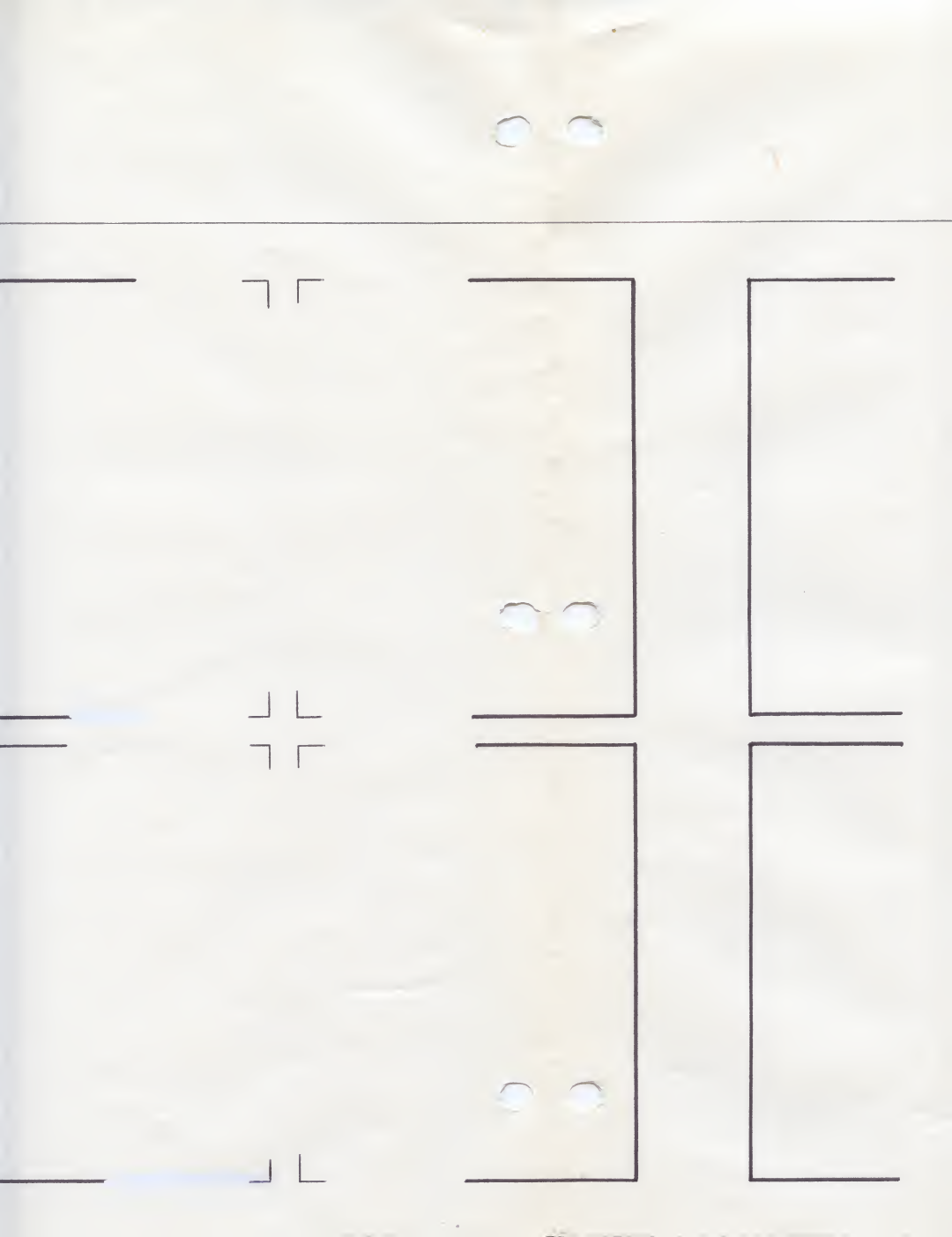
# 3-D Glasses Anaglyph

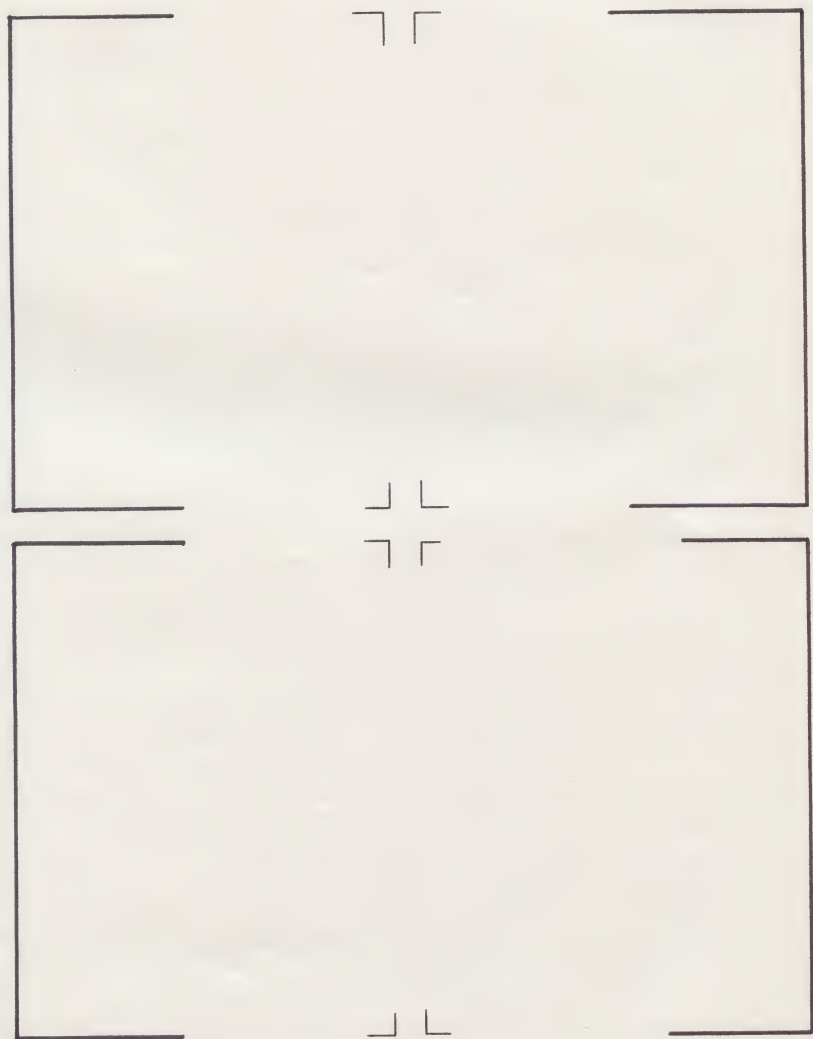
	3-D Video Corp		Marks Polarized Corp	
		(plain or "Americana")		
Plain white	20M	.13		.20
	40M	.125		.16
	60M	.12		.15
Printed w/o color	20M	.135		.23
	40M	.13		.18
	60M	.125 (100M.09)		.17
	time	5-6 weeks		6-8 weeks

mgs  
11-13-85









The Adventures  
of

LANE  
MASTODON

#91



©1936



Lane crosses town to meet Professor Ziggerant.

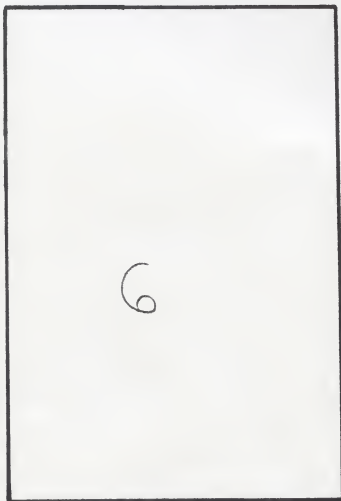
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30A



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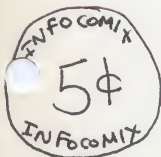
35

THE END... until the next exciting  
chapter of the Adventures of L.M.!

The Adventures of

# LANE MASTODON

#91



© 1936

THE ADVENTURES OF LANE MASTODON #91

InfoComix (c) 1936

[Version Two, 11/13/85]

NOTE: when the script shows that "NARRATION" is speaking, this refers to text in a box at the top of the frame.]

FIRST FRAME [double sized, an entire page wide]:

NARRATION: Lane crosses town to meet Professor Ziggeraut.

[The view is of a cityscape, a 1930's view of the 1980's -- cars zipping through clear tubes between the 150th stories of gleaming art deco skyscrapers, etc. Our hero, Lane, is walking along a precipitous balcony/path in the foreground.]

LANE: (thinking) I wonder why the Professor was so anxious to see me.

SECOND FRAME:

[The laboratory/observatory/office/home of Professor Ziggeraut. A telescope dominates, but oscilloscopes housed in old-fashioned radio-like cabinets, glass retorts, strange charts, and so forth are also visible. Through a picture window, dirigibles can be seen moored to the tower of a nearby skyscraper. Ziggeraut and Lane are shaking hands.]

ZIGGERAUT: Thanks for coming, Lane. I've recently picked up some alarming signals on my fourth-dimensional morse code receiver!

THIRD FRAME:

[Close-up on Ziggeraut, looking dramatically worried.]

ZIGGERAUT: Every fifty years, the evil Leather Goddesses of Phobos leave that tiny moon of Mars in an attempt to enslave the Earth.

FOURTH FRAME:

[Medium close-up of both Ziggeraut, excitedly making his point, and Lane, looking concerned but decisive.]

ZIGGERAUT: Their last attempt to invade our world was fifty years ago, in 1936 -- so their next attack will be this year! And if I've decoded those messages correctly, it's only days away!

LANE: Holy nova, Professor, we haven't a minute to lose! Thank the nine moons of Jupiter that my spaceship's completely repaired from my battle against the Mercurian Monsteroids!\*

\* See "Adventures of Lane Mastodon" #88.

FIFTH FRAME:

NARRATION: Lane and Ziggeraut make a beeline for the spaceport.

[View of Lane's spaceship across the spaceport tarmac. The ship is tall, sleek, and shiny, and stands on slender tail fins. Lane and Ziggeraut are barely visible as tiny figures on the distant boarding ramp. Lesser vessels of various shapes are visible in the foreground.]

LANE: Plot a course for Phobos, Professor, while I get her spaceready!

[Between fifth and sixth frames, a vertical space containing huge block letters spelling: VRODSH!]

SIXTH FRAME:

[The spaceship blasting away on a long tail of smoke and flame. The dialog balloons come from the nose of the ship.]

ZIGGERAUT: Perfect blast off, Lane!

LANE: Leather Goddesses, here we come!

SEVENTH FRAME:

[Interior of the control cabin of Lane's spaceship. Lane and Ziggeraut are dressed in semi-spacesuits, with balloony ridges, flared shoulders, and some kind of meaningless art-deco insignia. Armchair-like pilot seats are fixed before a control panel festooned with absurd levers. A cloudless Earth, or most of it, are visible through a rectangular, curving viewport. Ziggeraut is reading the output of what appears to be a tickertape machine; Lane is leaning over the control panel.]

ZIGGERAUT: Uh oh! The deep space ioniscope detects another spaceship on a collision course with ours!

LANE: Intra-ship biosensors indicate that the only passenger is unconscious! Teleport him over while I take evasive maneuvers.

SEVEN-A [inset in frame #8]:

[Near collision between the two ships.]

EIGHTH FRAME:

[A woman, eyes closed, clothing shredded, is lying on the floor of the control cabin, surrounded by an electric halo to indicate teleportation still in progress. There is a note clutched in her hand. Through the viewport: the fiery tail of her now-rogue spaceship dwindling away.]

LANE: It's a woman -- and a beautiful one, at that. And she's holding a message!



NINTH FRAME:

NARRATION: Lane makes sure the newcomer is comfortable. Then...

[Close-up of Lane's hand holding the message. It reads:  
"WKH EDWWDH ICHHW LV EDVHG RQ PDUV -- RQ WKH EDQNV RI  
WKH JUDQG FDQDD"]

LANE: (off-frame) It's gibberish, Professor!

ZIGGERAUT: (off-frame) Some messages from Mars that I picked up on my 4-D morse code receiver were in a 3-letter transposition cipher; to decode them, D becomes A, E becomes B, and so on.

[Note: frame #10 is an anti-piracy clue.]

TENTH FRAME:

[Exterior view of the ship in space. Dialog balloons again come from the nose of the ship. Shooting stars and crescent moons are visible in the distance, and a fiery meteor blazes by in the foreground.]

LANE: You're right, Professor! It says that the invasion force of the Leather Goddesses is based on the banks of the Grand Canal on Mars!

ZIGGERAUT: I'll change course to those co-ordinates!

ELEVENTH FRAME:

NARRATION: As they near Mars, the "visitor" begins to recover.

[The woman has regained consciousness, and Lane is kneeling to support her. A blanket now covers most of her body. Ziggeraut is frantically working the control levers. Mars, with polar ice caps and the thin criss-cross lines of canals, looms large in the viewport.]

LANE: You're safe now. Who are you?

LYDIA: Lydia Campbell. My father was kidnapped by the Leather Goddesses -- I've got to find him!

TWELVTH FRAME:

[Similar to frame #12, except that the surface of Mars is now very close through the port, with a canal, sand dunes, and some very sparse and scrubby vegetation. Ziggeraut is reaching into a locker.]

LANE: You must be Senator Campbell's daughter! Yesterday's newsreel said he was missing!

LYDIA: I guess I'm not a very good spaceship pilot. Oh, Lane, you'll help me find daddy, won't you?

ZIGGERAUT: Touchdown in 83 seconds. Put on these outfits; they're much more suited to the Martain climate.

THIRTEENTH FRAME:

NARRATION: Suddenly...

[Lane and Lydia are now wearing negligible brass outfits, revealing well-muscled and well-rounded bodies, respectively. The professor's outfit includes a tunic to cover his less impressive physique. Sparks are flying from the control panel, and spires of crystal towers are whizzing past the viewport. Everyone looks alarmed.]

ZIGGERAUT: A fan belt in the gyro-stabilizers has snapped! Prepare for a crash landing!

FOURTEENTH FRAME [double-sized]:

[The spaceship crashing into a sand dune with debris flying in every direction. A canal is visible a short distance away, perhaps forming the foreground.]

FIFTEENTH FRAME:

[Everyone standing outside amidst hunks of wreckage. Lane and Lydai are holding hands. In his free hand, Lane is holding a nasty-looking knobby ray gun.]

LANE: She'll never fly again, Professor. We were lucky to jump out in time!

ZIGGERAUT: The Leather Goddesses' base should be just on the other side of the canal.

SIXTEENTH FRAME:

NARRATION: Minutes later...

[The party, seen from behind, standing at the banks of a very brackish looking canal. Powerful looking spaceships rise from an airfield on the other side.]

LYDIA: The water's pretty stagnant. Is it safe to cross?

SEVENTEENTH FRAME:

[Close-up of Ziggeraut.]

ZIGGERAUT: If you know what you're doing. Clap your hands at least once every 4 minutes to scare away canal beetles, hop once every 5 minutes to frighten any bottom-crawling sand crabs, and make the distinctive "kweepa" sound of a Martian hawk every 9 minutes to take care of any 'gators.

[Note: frame #17 is an anti-piracy clue.]

EIGHTEENTH FRAME:

NARRATION: Following Ziggeraut's advice, they cross the canal without incident.

[The three, partially hiding behind the huge fin of a rocket.]

ZIGGERAUT: I think I can rig this ship's plasma drive to overload a few hours from now. The resulting implosion will destroy this entire spaceport!

LANE: Great! Lydia and I will sneak over to that guardhouse there -- it might be where they're holding Senator Campbell.

NINETEENTH FRAME [Only 1/3 of a page wide, instead of 1/2]:

NARRATION: Lane and Lydia peer into the dim interior of the guardhouse.

[Lydia and Lane standing in a doorway. Lane has his blaster poised to fire. They peer into the dim interior of the guardhouse.]

TWENTIETH FRAME [Only 1/3 of a page wide]:

NARRATION: Suddenly...

[Similar to frame #19, except that the silhouette of a crouching figure, aiming a weapon, is visible in the foreground shadows.]

LYDIA: Lane! Look out!

TWENTY-FIRST FRAME [Only 1/3 of a page wide]:

[Blaster battle! Bolts of electricity streak across the frame!]

TWENTY-SECOND FRAME:

[Lydia is hanging around the neck of Lane, who is staring down at the corpse of the guard.]

LYDIA: Oh, Lane, I'm so glad your safe!

LANE: It doesn't look like your father is here.

TWENTY-THIRD FRAME:

NARRATION: They begin searching the guardhouse.

[Close-up of Lydia's hand holding a ring.]

LYDIA: (off-frame) Lane! This is my father's wedding ring!

LANE: (off-frame) Here's a scrap of foil with the spatial co-ordinates of Phobos! They must have taken him there!

TWENTY-FOURTH FRAME:

NARRATION: After Ziggeraut finishes booby-trapping the attack fleet, Lane learns how to pilot the dead guard's interplanetary scoutship.

[Inside a tiny, heavily-weaponed spaceship. Lane, Lydia, and the Professor are strapped into couches. A tiny asteroid-like moon is visible through a circular viewport.]

ZIGGERAUT: I've punched in the co-ordinates. They're taking us straight to the private pleasure palace of the Leather Goddesses of Phobos!

TWENTY-FIFTH FRAME:

NARRATION: Lane lands the ship on some flat ground beside the palace.

[Standing outside the squat and heavily-armored scoutship, at the base of the fortress-like walls of the Goddesses' pleasure palace. The palace's architectural features are all blatantly sexual, like breast-shaped domes or phallically-shaped wall turrets. Ziggeraut is holding his hand to his head, and Lydia is reaching toward Lane as though needing support.]

LANE: How can we get inside, Professor?

ZIGGERAUT: Can't think...feel tired...

LYDIA: Doco, Lane, I'm getting dizzy...

TWENTY-SIXTH FRAME:

[Close-up of Lane, dropping to his knees.]

LANE: It's some kind of somna-ray! Can't fight it... Can't stay...

TWENTY-SIX-A [inset in frame #26]:

[Close-up of Lane's face lying in the dust, eyes just about closed.]

LANE: ...awake.

TWENTY-SEVENTH FRAME:

NARRATION: An unknown amount of time later...

[The boudoir of the Leather Goddesses. Lane, Lydia, and Ziggeraut are bound to slanted tables. Leather Goddesses, resplendent in revealing leather armor, lie about the room on divans and piles of furs, in various sultry positions, surrounded by urns of burning incense.]

GODDESS 1: Ah, the prisoners wake. Wouldn't they have been disappointed to miss the snake feeding -- especially since today's main course is...



TWENTY-EIGHTH FRAME:

[The arm of Goddess 1 pointing to a spot-lit area, where an elderly man in torn clothes is chained to the floor. Nearby, but separated from him by the shimmery lines of a force field, is a huge snake with tremendous fangs dripping with venom.]

GODDESS 1: ...Senator Campbell.

LYDIA: (off-frame) FATHER!

TWENTY-NINTH FRAME:

[Similar view to frame #27, except that Goddess 2 is now standing next to Lane, reaching toward a large lever on the wall.]

GODDESS 2: When I de-activate the force field, the Jovian HyperSnake can have its dinner. Then we'll decide how to dispose our other unwelcome visitors.

THIRTIETH FRAME:

[Closer shot, showing only Lane and Goddess 2. Her hand is resting on Lane's thigh. A sheathed knife is clearly visible on the belt of the Goddess' armor.]

GODDESS 2: On second thought, maybe we'll keep this human alive -- as long as it promises to keep us "entertained"...

THIRTY-A [inset in frame #30]:

[Lane's hand reaching toward the Goddess' knife.]

THIRTY-FIRST FRAME:

[The bindings on Lane's table are severed. Lane is standing, arms upraised as though he has just thrown something -- something large. Goddess 2 is in mid-air, halfway between Lane and the snake, looking surprised and terrified.]

NARRATION: Lane uses the stolen knife to cut his bounds. Leaping to his feet, he grabs the Leather Goddess, and...

THIRTY-SECOND FRAME:

[Close-up of the snake, with a huge bulge just below it's head. Perhaps a sandaled foot or a stray piece of leather are still dangling outside the beast's mouth.]

GODDESS 3: (off-frame) This will only cause your own death to be much more painful, Earthman! And tomorrow, we shall invade your planet, and all humans will become our private toys!

THIRTY-THIRD FRAME:

NARRATION: Suddenly...

[Wide angle view of the boudoir. The room is shaking violently, walls are cracking, and huge chunks of building are falling from above. Lane is cutting the Professor's bonds; Lydia, already loose, is hugging her father.]

ZIGGERAUT: It's the invasion fleet blowing up!

LANE: Quick! To the guard's spaceship!

THIRTY-FOURTH FRAME:

NARRATION: As the destruction of the airfield continues to rock Phobos, Lane leads them to the scoutship and skillfully pilots it back toward Earth. Later...

[Back on Earth, outside the Professor's lab/apartment. He is shaking hands with Lane. Lydia stands at Lane's side.]

ZIGGERAUT: Thanks to you, Lane, the Earth is saved!

THIRTY-FIFTH FRAME:

NARRATION: And later still...

[Nighttime, on a balcony overlooking the city. Lane and Lydia are silhouetted against the sky, embraced, almost kissing.]

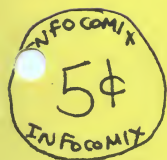
LYDIA: Oh, Lane, how can I ever thank you for saving my father?

NARRATION: (frame bottom) THE END ... until the next exciting issue of the Adventures of Lane Mastodon!

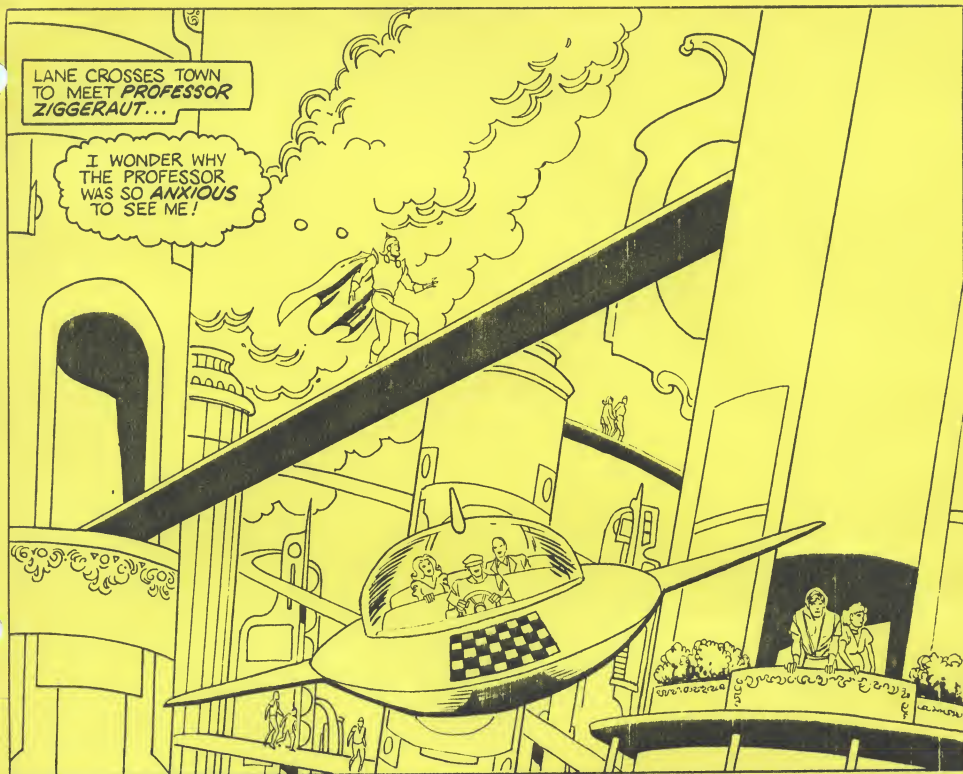
The Adventures of

# LANE MASTODON

#91



© 1936



LANE CROSSES TOWN  
TO MEET PROFESSOR  
ZIGGERAUT...

I WONDER WHY  
THE PROFESSOR  
WAS SO ANXIOUS  
TO SEE ME!



THANKS FOR  
COMING, LANE!

I'VE RECENTLY  
PICKED UP SOME ALARMING  
SIGNALS ON MY FOURTH-DIMEN-  
SIONAL MORSE CODE RECEIVER!



EVERY FIFTY YEARS, THE EVIL  
LEATHER GODDESS OF PHOBOS  
LEAVE THAT TINY MOON OF MARS  
IN AN ATTEMPT TO  
ENSLAVE THE EARTH!



THEIR **LAST** ATTEMPT TO INVADE OUR WORLD WAS **FIFTY YEARS AGO--IN 1936** SO THEIR **NEXT** ATTACK WILL BE **THIS YEAR!** AND IF I'VE **DECODED** THEIR **MESSAGES** CORRECTLY, IT'S ONLY **DAYS AWAY!**

**HOLY NOVA, PROFESSOR, WE HAVEN'T A MINUTE TO LOSE!**

THANK THE **NINE MOONS** OF **JUPITER** THAT MY SPACESHIP'S **COMPLETELY REPAIRED** FROM MY BATTLE AGAINST THE **MER-CURIAN MONSTEROIDS!**

\*SEE "ADVENTURES OF LANE MASTODON #88."

LANE AND ZIGGERAUT MAKE A BEELINE FOR THE SPACEPORT...

I'LL PILOT A COURSE FOR **PHOBOS** WHILE YOU GET HER **SPACEREADY, LANE!**

LEATHER GODDESSES, **HERE WE COME!**

**PERFECT BLAST-OFF, LANE!**

UH-OH! THE **DEEP SPACE IONISCOPE** DETECTS ANOTHER SPACESHIP ON A **COLLISION COURSE** WITH **OURS!**

**INTRA-SHIP BIOSENSORS** INDICATE THAT THE ONLY PASSENGER IS **UNCONSCIOUS!** TELEPORT HIM OVER WHILE I TAKE **EVASIVE MANEUVERS!**

**GOT HIM--AND JUST IN TIME, TO THERE GOES HIS SHIP, SPINNING INTO THE VOID!**

PROFESSOR, IT'S A **WOMAN!**

WOOOOOOOOW!

--AND A **BEAUTIFUL** ONE AT THAT!

AND SHE'S CLUTCHING A **MESSAGE!**



IT'S **GIBBERISH!** PROFESSOR!

"WKH EDWWOH  
IOHHW LV EDVHG  
RQ PDUV--  
RQ WKH  
EDQNV RI  
WKH JUDQG  
FDQDO"

SOME MESSAGES FROM MARS THAT I PICKED UP ON MY **4-D MORSE CODE RECEIVER** WERE IN A **THREE-LETTER TRANSPOSITION CIPHER;**

TO DECODE THEM, **D** BECOMES **A**, **E** BECOMES **B**, AND SO ON.

YOU'RE **RIGHT**, PROFESSOR! IT SAYS THAT THE **IN-VASION FORCE** OF THE **LEATHER GODDESSES** IS BASED ON THE **BANKS** OF THE **GRAND CANAL** ON **MARS!**

I'LL **CHANGE COURSE** TO **THOSE CO-ORDINATES!**



AS THEY NEAR **MARS**, THE **"VISITOR"** BEGINS TO **RECOVER.**

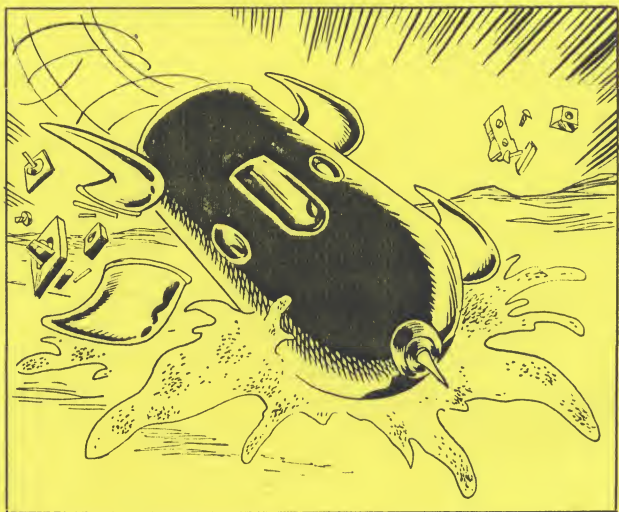
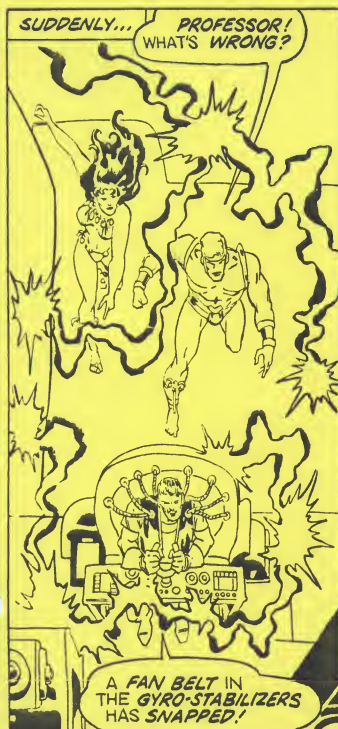
YOU'RE **SAFE** NOW! WHO **ARE** YOU?

I'M **LANE MASTODON**, OF COURSE!

I'M **LYDIA CAMPBELL!** MY **FATHER** WAS **KIDNAPPED** BY THE **LEATHER GODDESSES!** I'VE GOT TO **FIND** HIM!











LANE AND LYDIA PEER INTO THE DIM INTERIOR OF THE GUARDHOUSE.



SUDDENLY...



AFTER ZIGGERAUT FINISHES **BOOBY-TRAPPING** THE ATTACK FLEET, LANE LEARNS HOW TO PILOT THE DEAD GUARD'S **INTERPLANETARY SCOUTSHIP**.

I'VE PUNCHED IN THE **CO-ORDINATES!**

THEY'RE TAKING US STRAIGHT TO THE **PRIVATE PLEASURE PALACE OF THE LEATHER GODDESSES OF PHOBOS!**

LANE LANDS THE SHIP ON SOME PLAINS IN SIGHT OF THE PALACE.

HOW DO WE GET **INSIDE**, PROFESSOR?

CAN'T **THINK**... FEEL **TIED**...

OOOH, LANE, I'M GETTING **DIZZY**...

IT'S SOME KIND OF **SOMNA-RAY!** CAN'T **FIGHT IT**... CAN'T STAY...

...AWAKE...

AN UNKNOWN AMOUNT OF TIME **LATER**...

AH, THE PRISONERS **AWAKE!** WOULDN'T THEY HAVE BEEN **DISAPPOINTED** TO MISS THE **SNAKE FEEDING**--ESPECIALLY SINCE TODAY'S **MAIN COURSE** IS...







SUDDENLY...

IT'S THE INVASION FLEET--  
BLOWING UP!

BOOOOOM!

TO THE  
GUARD'S  
SPACE  
SHIP!

AS THE DESTRUCTION OF THE AIRFIELD CONTINUES TO ROCK PHOBOS, LANE LEADS THEM TO THE SCOUTSHIP AND SKILLFULLY PILOTS IT BACK TOWARD EARTH.  
LATER...

THANKS TO YOU,  
LANE, EARTH  
IS SAVED!

AND LATER STILL...

OH, LANE, HOW CAN  
I EVER THANK  
YOU FOR SAVING  
MY FATHER?

THE END

...UNTIL THE NEXT  
EXCITING ISSUE OF...

LANE MASTODON



# THIS COIN IS WORTH \$225,000!

**PICTURED:** a Zylon-era Zorkmid. 4500 were minted; only 6 are accounted for. Is there one in YOUR pocket?

## AND HOW ABOUT THESE!

A rare 6-fooble piece from Fooblitzky. Worth \$3,200!

A uniluminum Altairian Dollar, minted in the days when you could still buy something with only one Altairian Dollar. This supposedly worthless coin is now valued at \$64,000!

A gold doubloon from the São Vera, lost off the coast of Hardscrabble Island in 1698. If you can find it, it's worth a fortune! (free map included with your first order)

Are you spending coins worth hundreds, if not thousands, of dollars? Find out in our new, informative 1986 illustrated book "You Can Collect Coins." It's yours for only 50¢. Check your coins before you send them!

Along with your valuable book, you'll receive 6 coins for your approval. Every month, you'll receive an additional 6 coins. For each set, you pay only 99¢! Among these coins might be one of the rare and valuable currencies listed above!

# FREE

### WHILE YOU'RE AT IT, WHY NOT ORDER ALL THE BOOKS IN OUR HANDY "YOU CAN DO IT!" SERIES?

The complete series, 10 volumes in all, makes an attractive addition to your home library. And they can be yours for only 12¢ a volume, if you act now!

### JUST LOOK AT THESE FASCINATING TITLES!

- |  |  |
|--|--|
| <input type="checkbox"/> You Can Collect Coins.                      | <input type="checkbox"/> You Can Develop Your Muscles.     |
| <input type="checkbox"/> You Can Build a Boat.                       | <input type="checkbox"/> You Can Cut Your Own Hair.        |
| <input type="checkbox"/> You Can Fly an Aeroplane.                   | <input type="checkbox"/> You Can Raise Rabbits.            |
| <input type="checkbox"/> You Can Write Interactive Fiction.          | <input type="checkbox"/> You Can Be Your Own Home Dentist. |
| <input type="checkbox"/> You Can Start Your Own Upholstery Business. | <input type="checkbox"/> You Can Fool Your Friends.        |

### A GIANT VENUS FLYTRAP.

You can feed this live plant insects and hamburger from your own hand! See how it lures, traps and digests insects up to twenty times its size. Free your home from flies, at no cost to you!

**YES! I'd like to learn how I "Can Do" all these amazing things! Please send me:**

- |   |   |
|---|---|
| <input type="checkbox"/> You Can Collect Coins, 50¢             | <input type="checkbox"/> Free Venus Flytrap (with \$1.00 order) |
| <input type="checkbox"/> 10-book "You Can Do It" series, \$1.20 | <input type="checkbox"/> I enclose 25¢ postage and handling     |

I enclose \$ ..... (No stamps, please.)

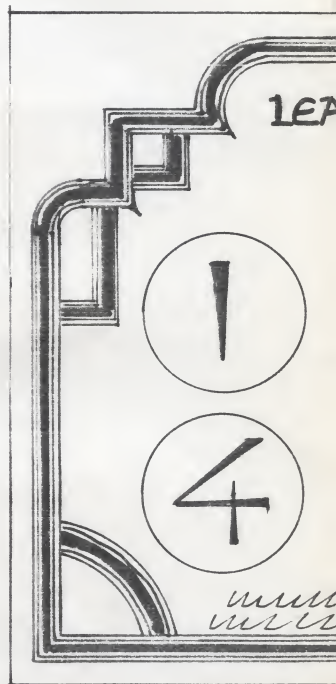
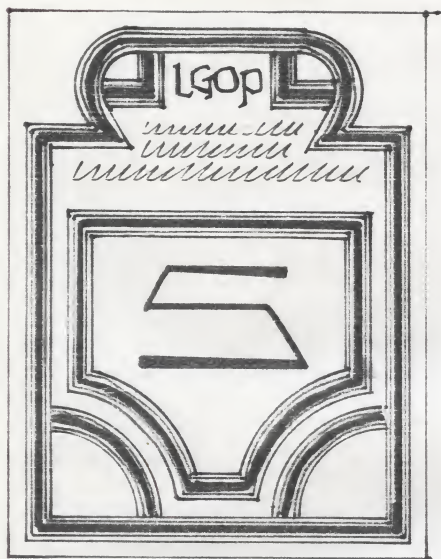
If I don't find that I "can do" much more than I could before, I can return my purchase for a prompt and courteous refund.

Name .....

Address .....

Phone ..... Please allow 6-8 weeks for delivery.

Send to: Palace Superior Products, 1000 Cavatelli Blvd., Room 2, Somerville 9, Massachusetts



LEATHER GODDESSES  
OF PHOBOS

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2

3

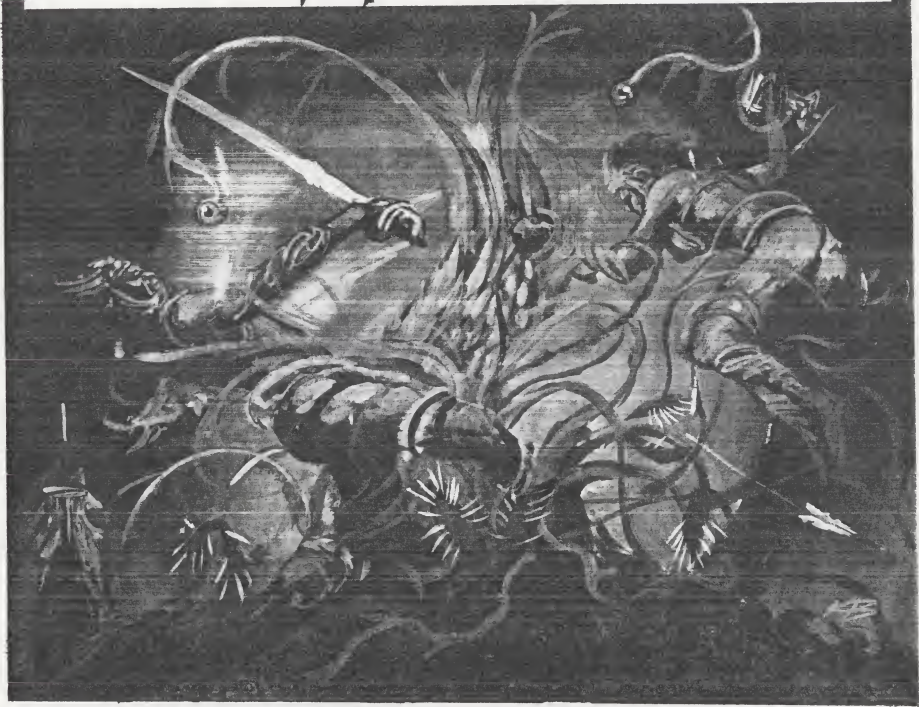
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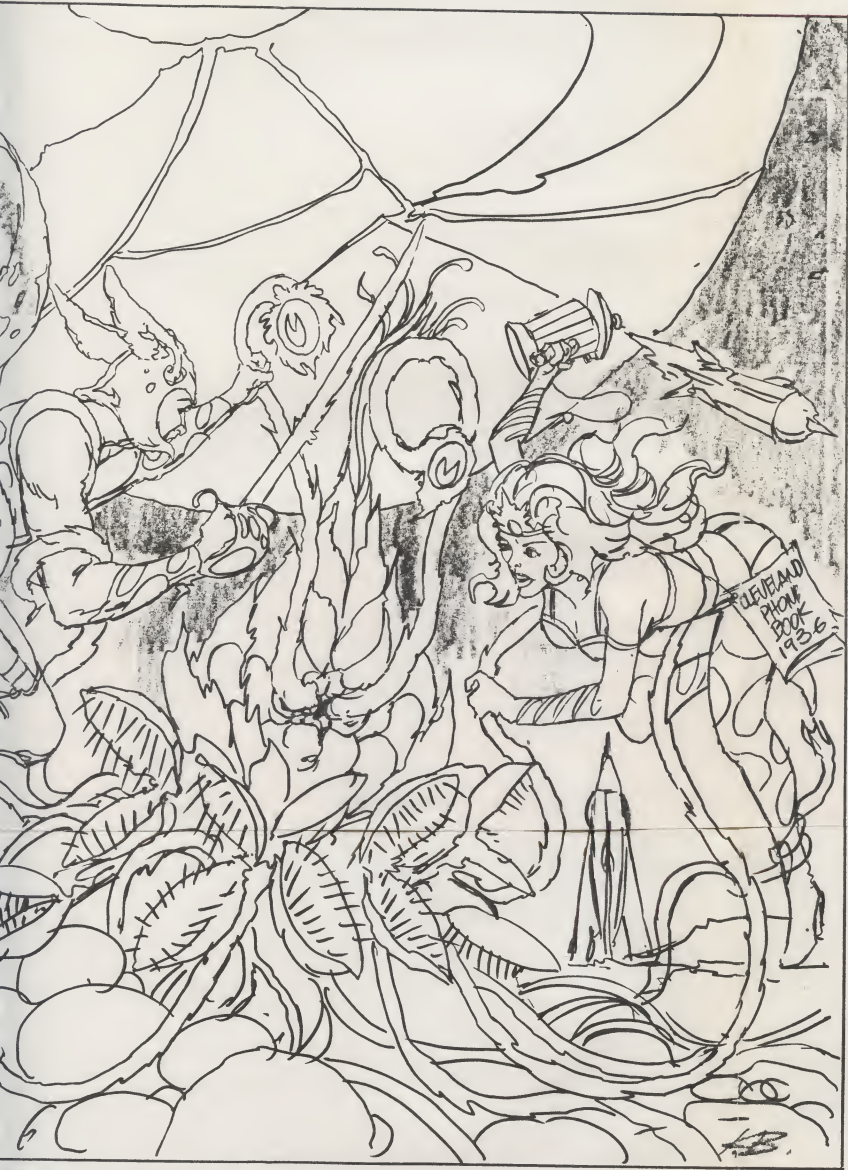
# LEATHER GODDESSES OF phobos







LEATHER GODDESSES OF PHOBOS



ESSES OF PHOBOS

Gayle:

Some schizophrenic thoughts on the LGOP package:

1. Why did we include a map of the catacombs in the first place?

Because we knew it was an inexpensive (albeit dull and photocopyable) piece of copy-protection.

2. But, as a feelie, doesn't it enhance the mood or tone of the story?

No. The map doesn't communicate sex or comedy: Steve included it only because of #1 above.

3. Shouldn't feelies enhance the mood or tone?

Yes! That's how we justify their expense to our customers, including the non-copy-protection feelies. Everyone agrees that the best feelies are those which give the player some enjoyment, like the scratch 'n' sniffs.

4. But the map does serve a useful purpose, right?

Yes; it's one of three pieces of copy-protection in the package. Even though it's not "fun," it is (or is supposed to be) cheap. However, it is twice the size it needs to be, and is being printed on "parchment-style" paper in brown ink. And, as usual, it's going through many proof stages to ensure extremely high quality. (It seems silly to go through such a high-quality process when we're simply printing a hand-drawn original.)

5. Okay. So what does all this have to do with another scratch 'n' sniff?

Steve originally had 8 odors in Leather Goddesses of Phobos, interspersed through the game.. We all knew that the final number of scratch 'n' sniffs was uncertain, so Steve, the testers, and I met to decide which odors would be the first to go. Time passes ...

As the game got refined, objects in the game got moved about (put earlier or later in the story) to make the game more playable or sensible. As objects got moved around, so too did their associated odors. Alas, the odors are now less interspersed: and if we have only 6 scratch 'n' sniffs, then 3 will be near the very beginning of the game, and 3 near the very end, and none in the middle. Having another scratch 'n' sniff would give the player a "reward," and encouragement, halfway through the game. Every scent, remember, has some joke or other raison d'etre associated with it.



6. But we can't afford another scratch 'n' sniff!

Maybe we can't -- in which case the player will have to make due with 3 whiffs at the beginning, then play for 40 hours without a whiff, and then get 3 quickies at the end. But maybe we can -- by making the map (and the card that the scratch 'n' sniffs go on) cheaper.

To "afford the package," we're compromising the number of scratch 'n' sniffs, which are the fun (and therefore best) feelies. Instead, shouldn't we "compromise" the feelies that already don't add to the fun -- the map and the paper? Steve included the map only because he "knew" it would be cheap, and he wouldn't have to compromise elsewhere to include it. And certainly the paper that the scratch 'n' sniffs go on can be real cheap. Again, high-quality printing seems quite unnecessary.

I understand the necessity to keep the price of packaging down. In this case, however, I feel we're cutting costs in the wrong place. It's OK if the map looks cheap, or has a smudge of dirt on it, or isn't centered on the page to within one-sixteenth of an inch. It serves a strictly utilitarian, unfun purpose. Our packaging costs should go toward improving the player's experience.

7. So, bottom line, what do you want me to do?

I'm not trying to increase your already burdensome workload; I simply want you to understand my viewpoint, and Steve's. (We don't enjoy making your life difficult -- well, maybe we do, but there's more than that here.) If you agree that there's value in another scratch n' sniff, and it's worth making compromises elsewhere to get it, I'll be happy to do whatever needs to be done: talking with Carl and/or Angela, calling suppliers, etc. I believe that we can save enough money between the map and the card to add another scent and still cut the total cost of the package.



## NOTICE

This cover was designed by marketers and is therefore devoid of meaning. I personally guarantee, however, that the game itself is both humorous and bawdy.

Steven M. Mertz

MEMO

DATE: June 11, 1986  
TO: Carl  
FROM: Gayle  
RE: LGOP package

Carl, please drop "COMEDY" from the lower right corner of the LGOP package cover. In its place, add "BY STEVE MERETZKY". Also, please make sure that mention of the Comedy genre is removed from elsewhere in the package ~~the~~ and from any related collateral materials.

cc:  
Joel  
John O.  
Mike  
Jon  
Steve  
Elizabeth

# Scratch 'n' Sniff card numbering sequence

1. PIZZA
2. CHOCOLATE
3. MOTHBALLS
4. MUSK
5. GARLIC
6. LEATHER
7. BANANA

SEM 6/27/86

to: Angela  
Jon  
Carl  
Gayle  
testers

Manual



If you've never played Infocom's interactive fiction before, you should read this entire instruction manual.

If you're an experienced Infocom player, just read Section II: About Leather Goddesses of Phobos.

## TABLE OF CONTENTS

### Section I: About Infocom's Interactive Fiction

#### Quick Reference Guide

This briefly describes the most important things to know about interactive fiction.

#### An Overview

- \*What is interactive fiction?
- \*Moving around
- \*Turns and scoring

#### Starting and Stopping

- \*"Booting up"
- \*Saving and restoring
- \*Quitting and restarting

#### Communicating with Infocom's interactive fiction

- \*Basic sentences
- \*Complex sentences
- \*Talking to characters in the story
- \*Vocabulary limitations

#### Special Commands

#### Tips for Novices

Eleven useful pointers about interactive fiction

#### Common Complaints

#### We're Never Satisfied

#### If You Have Technical Problems

### Section II: About Leather Goddesses of Phobos

Preface to the Story

Some Recognized Verbs

Sample Transcript and Map

About the Author

Copyright and Warranty Information

## SECTION I: ABOUT INFOCOM'S INTERACTIVE FICTION

### Quick Reference Guide

1. To start the story ("boot up"), see the separate Reference Card in your LGOP package.

2. When you see the prompt (>) on your screen, LGOP is waiting for your input. There are four kinds of sentences or commands that LGOP understands:

A. Direction commands: To move from place to place, just type the direction you want to go: NORTH, SOUTH, EAST, WEST, NORTHEAST, NORTHWEST, SOUTHEAST, SOUTHWEST, UP, DOWN, IN, or OUT.

B. Actions: Just type whatever you want to do. Some examples: READ THE BOOK or OPEN THE DOOR or LOOK THROUGH THE WINDOW or GIVE THE BALL TO THE CAT. Once you're familiar with simple commands, try the more complex ones described in "Communication with Infocom's Interactive Fiction" on page N.

C. Commands given to other characters: To talk to characters in the story, type their name, then a comma, then what you want to say to them. For example: FRED, GIVE ME THE AXE or OLD MAN, HELLO.

D. Special commands: Some commands, such as INVENTORY or DIAGNOSE, give you specific information or affect your output. A list of these appears in the "Special Commands" section on page N.

3. After typing your sentence or command, you must press the RETURN (or ENTER) key before LGOP will respond.

4. On most computers, your screen will display a special line called the status line. It tells you the name of your current location, your score, and the number of turns you have taken so far in the story.

5. You can pick up and carry many of the items you'll find in the story. For example, if you type TAKE THE TUBE OF JELLY, you will

be carrying it. Type INVENTORY to see a list of the items you are carrying.

6. When you want to stop, save your place for later, or start over, read the "Starting and Stopping" section on page N.

7. If you have trouble, refer to the specific section of the manual for more detailed instructions.



## An Overview

Interactive fiction is a story in which you are the main character. Your own thinking and imagination determine the actions of that character and guide the story from start to finish.

Each work of interactive fiction, such as LGOP, presents you with a series of locations, items, characters, and events. You can move from place to place, use the objects you find, and interact with the other characters, to affect the outcome of the story. An important element of interactive fiction is puzzle-solving. You should think of a locked door or a ferocious beast not as a permanent obstacle, but merely as a puzzle to be tackled. Solving puzzles will frequently involve bringing a certain item with you, and then using it in the proper way.

In LGOP, time passes only in response to your input, which each input counting as one turn. Nothing happens until you type a sentence and press the RETURN (or ENTER) key, so you can plan your turns as slowly and carefully as you want.

To measure your progress, LGOP keeps track of your score. You may get points for solving puzzles, performing certain actions, or visiting certain locations. A perfect score is to be strived for, but of course having fun is much more important.

You can select from among three levels of "adulthood". The first is the TAME level, which has absolutely no "bad" language or sex-related situations. Next is the SUGGESTIVE level, which includes some naughty language and sexual innuendo, but nothing that you wouldn't see on network TV. Finally, if you're feeling truly risqué, there's our LEWD level, which includes most of George Carlin's Seven Words You Can't Say on Television as well as examples of almost graphic sex. Naturally, the LEWD level is the most fun. You can roughly equate these three levels with the G, PG, and R movie ratings. The story will always begin in SUGGESTIVE level.

You can also select one of three levels of descriptiveness. In VERBOSE mode, you will receive the full description of a location every time you visit it. In BRIEF mode, you receive the full description of a location only the first time you visit it; on subsequent visits, you will be given only the name of the location and a description of the interesting objects that are present. When you're in SUPERBRIEF mode, you will never get a

description of your location or the objects in it, unless you ask for it by typing LOOK. In fact, in SUPERBRIEF mode, you won't even get a blank line between each turn. This mode is recommended only for those players who already know their way around, and want to save time while playing through a part of the story they're completely familiar with. The story always begins in BRIEF mode.

## Starting and Stopping

Starting the story: To load LGOP, follow the instructions on the Reference Card in your package.

To get past the opening screen and into the story, just press your RETURN (or ENTER) key. You will then get a description of the opening location of the story, Joe's Bar. Then the prompt (>) will appear, indicating that LGOP is waiting for your first input.

Here's a quick exercise to help you get accustomed to interacting with LGOP. Type the following:

>INVENTORY

Then press the RETURN (or ENTER) key. LGOP will respond by telling you what you are holding.

Then try:

>READ THE COMIC BOOK

After you press the RETURN (or ENTER) key, LGOP will again respond. Now you decide what to do next.

Saving and restoring: It will probably take you many days to complete LGOP. Using the SAVE feature, you can continue the story at a later time without having to start over from the beginning, just as you can place a bookmark in a book you are reading. SAVE puts a "snapshot" of your place in the story onto another disk. You should also save your place before (or after) trying something dangerous or tricky. That way, even if you get lost or "killed" in the story, you can return to your saved position.

To save your place in the story, type SAVE at the prompt (>), and then press the RETURN (or ENTER) key. Then follow the instructions for saving and restoring on your Reference Card. Some computers require a blank disk, initialized and formatted, for saves. Using a disk with data on it (not counting other LGOP saves) may result in the loss of that data, depending on your computer. You can save your position as often as you like by using additional blank disks.

You can restore a saved position any time you want. To do so, type RESTORE at the prompt (>), and press the RETURN (or ENTER) key. Then follow the instructions on your Reference Card. You can then continue the story from the point where you used the SAVE command. You can type LOOK for a description of where you are.

Quitting and restarting: If you want to start over from the beginning, type RESTART and press the RETURN (or ENTER) key. (This is usually faster than re-booting.) Just to make sure, LGOP will ask if you really want to start over. If you do, type Y or YES and press the RETURN (or ENTER) key.

If you want to stop entirely, type QUIT and press the RETURN (or ENTER) key. Once again, LGOP will ask if this is really what you want to do.

Remember when you RESTART or QUIT: if you want to be able to return to your current position, you must first use the SAVE command.



## Communicating with Infocom's Interactive Fiction

In LGOP, you type your commands in plain English each time you see the prompt (>). LGOP usually acts as if your commands begin with "I want to...", although you shouldn't actually type those words. You can use words like THE if you want, and you can use capital letters if you want; LGOP doesn't care either way.

When you have finished typing a command, press the RETURN (or ENTER) key. LGOP will then respond, telling you whether your request is possible at this point in the story, and what happened as a result.

LGOP recognizes your words by their first six letters, and all subsequent letters are ignored. Therefore, SPACESHIP, SPACEShips, and SPACESickness would all be treated as the same word by LGOP.

To move around, just type the direction you want to go. Directions can be abbreviated: NORTH to N, SOUTH to S, EAST to E, WEST to W, NORTHEAST to NE, NORTHWEST to NW, SOUTHEAST to SE, SOUTHWEST to SW, UP to U, and DOWN to D. IN and OUT will also work in certain places.

LGOP understands many different kinds of sentences. Here are several examples. (Note that some of these objects do not actually appear in LGOP.)

>WALK TO THE NORTH

>GO DOWN

>NE

>TAKE THE WHIP

>READ THROUGH THE MANUAL

>LIE DOWN ON THE BED

>EXAMINE THE LARGE PULSATING POD

>OPEN THE SPIKED HANDCUFFS

>PUT THE HANDCUFFS ON THE STRANGER  
 >SMEAR THE PEANUT BUTTER ON MY STOMACH  
 >PUSH THE BLACK BUTTON  
 >SHOOT THE VIBRATING RAY GUN AT THE HYPERVENTILATING ALIEN  
 >INJECT MY SISTER WITH THE APHRODISIAC  
 >CLIMB THE FENCE  
 >LOOK AT THE UNDULATING TENTACLES THROUGH THE ELECTRON MICROSC

You can use multiple objects with certain verbs if you separate them by the word AND or by a comma. Some examples:

>TAKE MELON AND WHIP  
 >DROP THE SPIKED HANDCUFFS, THE CLEAR JELLY, AND THE AXE  
 >PUT THE MALE RABBIT AND THE FEMALE RABBIT IN THE CAGE

You can include several sentences on one input line if you separate them by the word THEN or by a period. (Note that each sentence will still count as a turn.) You don't need a period at the end of the input line. For example, you could type all of the following at once, before pressing the RETURN (or ENTER) key:

>READ THE MANUAL. GO NORTH THEN CLIMB IN THE HOT TUB. KISS PAT

If LGOP doesn't understand one of the sentences on your input line, or if something unusual happens, it will ignore the rest of your input line (see "Common Complaints" on page N).

The words IT and ALL can be very useful. For example:

>FEEL THE LEATHER VEST. TAKE IT. PUT IT ON  
 >CLOSE THE HEAVY METAL DOOR. LOCK IT  
 >TAKE THE BOTTLE OF PILLS. CLOSE IT. PUT IT IN THE DRAWER.  
 >TAKE ALL  
 >TAKE ALL THE NAUGHTY PHOTOS  
 >DROP ALL BUT THE PIPE AND THE STICK OF INCENSE  
 >TAKE ALL FROM THE MEDICINE CHEST

>PUT ALL IN THE LARGE ORIFICE

>GIVE ALL BUT THE PANTYHOSE TO THE ARRESTING OFFICER

The word ALL refers to every visible object except those inside something else. If there were an apple on the ground and an orange inside a cabinet, TAKE ALL would take the apple but not the orange.

There are three kinds of questions that LGOP understands: WHO IS (someone), WHERE IS (something), and WHAT IS (something). For example:

>WHO IS TIFFANY?

>WHERE IS MY APPLIANCE?

>WHAT IS A VENUSIAN SLIME BEAST?

You will meet other people and creatures in LGOP. You can "talk" to these beings by typing their name, then a comma, then whatever you want to say to them. Here are some examples:

>BUTCH, HELLO

>UNCLE SMEDLEY, WHERE ARE MY PAJAMAS?

>MASSEUSE, GIVE ME A MASSAGE

>DOCTOR JECKYLL, PUT DOWN THAT NEEDLE

>IRV, OPEN THE CLOSET DOOR. TAKE A SHIRT.

>MENACING ALIEN, PICK UP THE MENACING ALIEN GUN THEN SHOOT YOU

Notice that in the last two examples, you are giving a person more than one command on the same input line. But remember: Most people in the story don't care for idle chatter. Your deeds will speak louder than your words.

LGOP tries to guess what you really mean when you don't give enough information. For example, if you say that you want to do something, but not what you want to do it to or with, LGOP will sometimes decide that there is only one possible object you could mean. When it does so, it will tell you. For example:

>UNLOCK THE DOOR

(with the key)

The door is now unlocked.

or

>KILL THE RAPIST

(with the insurance policy)

You read the insurance policy to the rapist, who dies of boredom.

If your command is ambiguous, LGOP will ask what you really mean. You can answer most of these questions briefly by supplying the missing information, rather than typing the entire input again. You can do this only at the very next prompt. For example:

>COVER THE BODY

What do you want to cover the body with?

>THE BLANKET

You drape the blanket loosely over poor Mrs. Filbert.

or

>EAT THE MELON

Which melon do you mean, the honeydew melon or the casaba melo

>HONEYDEW

The honeydew melon is sweet and juicy.

LGOP recognizes over 900 words, nearly all that you are likely to use in your commands. However, LGOP uses many words in its descriptions that it will not recognize in your commands. For example, you might read, "The salesperson is busy showing some edible earrings to another customer, and doesn't notice you pocketing the key." If LGOP doesn't understand the phrases EDIBLE EARRINGS or OTHER CUSTOMER in your input, you can assume that you don't have to refer to them to complete the story; they are only there to provide you with a more vivid description of where you are or what is going on.



## Special Commands

Below are explanations for a number of useful one-word commands. In many cases, these will not count as a turn. Type the command after the prompt (>) and press the RETURN (or ENTER) key.

AGAIN - LGOP will respond as if you had repeated your previous command. For instance, typing KILL THE RADIUM-POWERED ROBOT WITH THE SWORD then typing AGAIN would be like trying to kill the robot twice in a row. You can abbreviate AGAIN to G.

BRIEF - This command tells LGOP to give you a medium-level of descriptiveness. For a more complete description, see the section entitled "An Overview" on page N.

DIAGNOSE - LGOP will give you a medical report of your physical condition.

INVENTORY - LGOP will list what you are carrying. You can abbreviate INVENTORY to I.

LOOK - This tells LGOP to describe your location in full detail. You can abbreviate LOOK to L.

OOPS - If you accidentally mistype a word, such that LGOP doesn't understand it, you can correct yourself at the next prompt by typing OOPS and the correct word. For example, if you typed HAND THE CHAIN SAW TO GARNDMA and were told "[I don't know the word 'garndma']" you could type OOPS GRANDMA rather than retyping the entire sentence.

QUIT - This lets you stop. If you want to save your position before quitting, follow the instructions in the "Starting and Stopping" section on page N. You can abbreviate QUIT to Q.

RESTART - This stops the story and starts it over from the beginning.

RESTORE - This restores a previously saved position. See "Starting and Stopping" on page N for more details.

SAVE - This puts a "snapshot" of your current position on your storage disk. You can return to a saved position in the future using the RESTORE command. See "Starting and Stopping" on page N for more details.

SCRIPT - This command tells your printer to begin making a transcript of the story as you venture onwards. A transcript may aid your memory but is not necessary. It will work only on certain computers; read your Reference Card for details.

STATUS - This will give you a bunch of information: your current mode of descriptiveness, the level of "adulthood" you're playing at, your score, a ranking based on your score, and the number of turns you've taken.

SUPERBRIEF - This command tells LGOP to give you the sparest level of descriptiveness. For a more complete description, see the section entitled "An Overview" on page N.

UNSCRIPT - This commands your printer to stop making a transcript.

VERBOSE - This command tells LGOP to give you a the wordiest level of descriptiveness. For a more complete description, see the section entitled "An Overview" on page N.

VERSION - LGOP responds by showing you the release number and the serial number of your copy of the story. Please include this information if you ever report a "bug" in the story.

WAIT - This will cause time in the story to pass. Nothing in the story will happen until you type a sentence and hit RETURN (or ENTER). You could leave your computer, take a nap, eat lunch, take a ride in a hovercraft, compose a sonnet about the mating habits of baboons, and return to the story to find that nothing has changed. You can use WAIT to make time pass in the story without doing anything. For example, if you met a talking baboon, you might WAIT to see if it will say anything; if you were in a moving hovercraft, you might WAIT to see where it goes. You can abbreviate WAIT to Z.

## Tips for Novices

1. Draw a map. It should include each location and the directions connecting it to adjoining locations. When you find yourself in a new location, make a note of any interesting objects there. (See the small sample map that goes along with the sample transcript on page N.) There are 10 possible directions (NORTH, SOUTH, EAST, WEST, NORTHEAST, NORTHWEST, SOUTHEAST, SOUTHWEST, UP, and DOWN) plus IN and OUT.

2. EXAMINE all objects you come across in the story.

3. TAKE all objects you come across in the story. Most objects that you can pick up are important for solving one or more of the puzzles you'll run into.

4. Save your place often. That way, if you mess up or get "killed," you won't have to start over from the beginning. See page N for instructions.

5. Read the story carefully! There are often clues in the descriptions of locations and objects.

6. Try everything you can think of -- even strange or dangerous actions are fun and may provide clues; you can always save your position first. Here's a silly example:

>GIVE THE BASKETBALL TO THE LION

The lion takes an experimental bite out of the basketball but it out. It continues to gnaw on your leg.

Here you have a clue that maybe giving something more edible to the lion (that slab or raw meat?) might save your leg.

7. Unlike other "adventure games" you may have played, there are many possible routes to the end of LGOP. If you get stuck on one puzzle, move on to another. Some puzzles have more than one solution; other puzzles don't need to be solved at all. Sometimes you will have to solve one puzzle in order to obtain the item(s) or information you need to solve another puzzle.

8. You may find it helpful to go through LGOP with another person. Different people may find different puzzles easy and can often complement each other.

9. If you really have difficulty, you can order a hint booklet and a complete map using the order form in your package. You don't need this booklet to enjoy the story, but it will make solving the puzzles easier.

10. Read the sample transcript on page N to get a feel for how Infocom's interactive fiction works.

11. You can word a command in many different ways. For example, if you were tired, or wanted to climb between the sheets for some other reason, you could type in any of the following:

>GET IN BED

>GET ONTO THE BED

>LIE DOWN ON THE BED

If you type in a command that LGOP doesn't understand, try rephrasing the command or using synonyms. If LGOP still doesn't understand your command, you are almost certainly trying something that is not important in continuing your adventure.



## Common Complaints

LGOP will complain if you type a command that confuses it completely. LGOP will then ignore the rest of the input line. (Certain events, such as being attacked or walking into a wall may also cause LGOP to ignore the rest of your command, since the event may have changed your situation drastically.) Some of LGOP's complaints:

I DON'T KNOW THE WORD "\_\_\_\_\_". The word you typed is not in the story's vocabulary. Sometimes using a synonym or rephrasing will help. If not, LGOP probably doesn't know the idea you were trying to get across.

YOU USED THE WORD "\_\_\_\_\_ " IN A WAY THAT I DON'T UNDERSTAND. LGOP knows the word you typed, but couldn't use it in that sense. Usually this is because LGOP knows the word as a different part of speech. For example, if you typed LOWER THE FLAG, you are using LOWER as a verb, but LGOP might know LOWER only as an adjective, as in PRESS THE LOWER BUTTON.

THERE WAS NO VERB IN THAT SENTENCE! Unless you are answering a question, each sentence must have a verb (or one of the special commands).

THERE SEEMS TO BE A NOUN MISSING IN THAT SENTENCE. This usually means your sentence was incomplete, such as EAT THE BLUE or PUT THE BOOK IN THE.

THERE WERE TOO MANY NOUNS IN THAT SENTENCE. An example is PUT THE SOUP IN THE BOWL WITH THE LADLE, which has three noun "phrases," one more than LGOP can digest in a single action.

I BEG YOUR PARDON? You pressed the RETURN (or ENTER) key without typing anything.

YOU CAN'T SEE ANY \_\_\_\_\_ HERE! The object you referred to was not accessible. It may be somewhere else, for instance, or present but in a closed container.

THE OTHER OBJECT[S] THAT YOU MENTIONED ISN'T [AREN'T] HERE. You referred to one or more objects in the same sentence, some of which aren't present or accessible.

YOU CAN'T USE MULTIPLE [IN]DIRECT OBJECTS WITH "\_\_\_\_\_". You can use multiple objects (that is, nouns or noun phrases separated by AND or a comma) or the word ALL only with certain verbs. Among the more useful of these verbs are TAKE, DROP, and PUT. An example of a verb that will not work with multiple objects is EXAMINE; you couldn't say EXAMINE ALL or EXAMINE THE BOWL AND THE SWORD.

YOU CAN'T GO THAT WAY. There is no passage or exit in the direction you want to move.

THAT SENTENCE ISN'T ONE I RECOGNIZE. The sentence you typed may have been gibberish, such as TAKE ROPE WITH READ. Or you may have typed a reasonable sentence but used a syntax that LGOP does not recognize, such as REACH UNDER THE GARMENT. Try rephrasing the sentence.

## **We're Never Satisfied**

Among the authors at Infocom, our attitude is "screw the accountants and the balance sheets -- it'll be done when it's done." We take great pride in the quality of our stories, honing and perfecting them down to the tiniest detail. But there comes a point where agents of evil, dressed in black, slip into our development area when it's deserted (usually around 9:00am) and soon a not-nearly-ready-for-release story is appearing on bestseller lists. So even after they're "out the door," we keep making additional improvements.

Your input is important. No matter how much testing we do, it seems some "bugs" lie dormant until thousands of you begin brutally assaulting the program in your various inimitable fashions. If you find a bug, or if you think a certain puzzle was too hard or too easy, or if you have some other suggestion, or if you'd just like to tell us your opinion of the story, drop us a note! We love every excuse to stop working, and a letter from you is just such an excuse! Write to:

Infocom, Inc.  
125 CambridgePark Drive  
Cambridge, MA 02140  
Attn: TRENT or TIFFANY

### If You Have Technical Problems

You can call the Infocom Technical Support Team to report "bugs" and technical problems, but not for hints to solve puzzles, at (617) 576-3190. If your disk develops a problem within ninety (90) days after purchase, we will replace it at no charge. Otherwise, there is a replacement fee of \$5 (U.S. currency). If you call to report a bug, please provide your release number, which you can find by typing VERSION. Please return your registration card if you'd like to be on our mailing list and receive our newsletter, The New Zork Times.



## SECTION II: ABOUT LEATHER GODDESS OF PHOBOS

### Preface to the Story

The year is 1936. In the United States, a new miracle fabric called nylon was becoming popular, the Great Plains continued to suffer from a severe drought that was turning the region into a Dust Bowl, Alf Landon was running for President, Victor Hess was receiving the Nobel Prize for Physics for discovering cosmic radiation, "Gone With The Wind" was the best-selling novel, and steak was twenty-five cents a pound. Elsewhere, black track star Jesse Owen was embarrassing Adolph Hitler by winning four gold medals at the Olympic Games in Berlin, Edward the VIII of England was abdicating the throne to marry a commoner, the Spanish Civil War was beginning to heat up, and the Leather Goddesses of Phobos were completing plans to invade the Earth and turn it into their private pleasure world.

Don't let anyone ever tell you that nothing happens in Upper Sandusky, Ohio, because on this day in 1936, you're snatched out of your favorite bar in Upper Sandusky -- kidnapped by minions of the evil Leather Goddesses. You are brought back to Phobos as an experimental subject, as preparations continue to enslave every man and woman on Earth.

If you succeed in escaping the clutches of the Leather Goddesses, you will begin an odyssey the likes of which you have never even imagined (except, perhaps, in certain very enjoyable dreams). With your loyal friend and fellow Earthmate at your side, you will begin a naughty, bawdy, rowdy, rousing and very, very amusing romp across the solar system. Your mission, should you be able to catch your breath long enough to think about it, is to collect the materials you'll need to ultimately defeat the Leather Goddesses of Phobos and save humanity! Are you "up" for the job?

### Some Recognized Verbs

This is only a partial list of the verbs that LGOP understands. There are many more. Some of the verbs listed can be found in all Infocom stories; others are included especially for LGOP. Remember you can use a variety of prepositions with some verbs. (For example, LOOK can become LOOK INSIDE, LOOK BEHIND, LOOK UNDER, LOOK THROUGH, LOOK AT, and so on.)

LIST  
VERBS  
HERE

### Sample Transcript and Map

This transcript is not from LGOP, but it does show many of the typical commands you might use in the story. It contains some simple puzzles and their solutions, and it will give you a good idea of how Infocom's interactive fiction works. The player's commands appear in capital letters after each prompt (>). The map represents the terrain in the sample transcript as you might have drawn it.

[diagram 1 goes here]

[sample transcript goes here]

### About the Author

Steve Meretzky (1957- ) once enjoyed almost anything that was fun, and virtually everything that was illegal. Now a married homeowner, he spends most of his time doing lawn.



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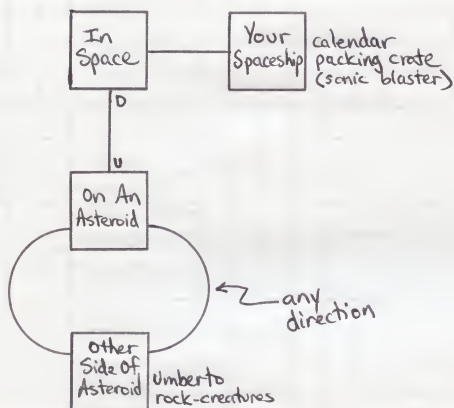
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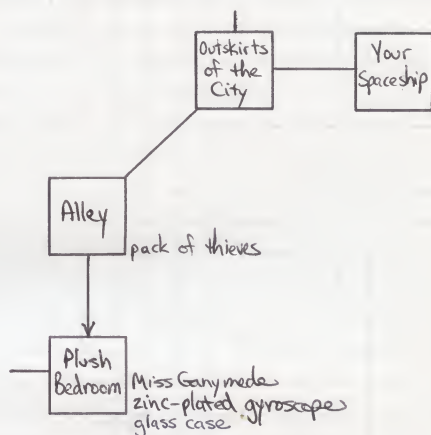
Printed in U.S.A.

[DIAGRAM #1 for LGOP Manual]  
Map of Sample Transcript]

ASTEROID BELT



GANYMEDE



Manual for  
LEATHER GODDESSES OF PHOBOS

Second Draft  
1/29/86  
Comments to SEM

If you've never played Infocom's interactive fiction before, you should read this entire instruction manual.

If you're an experienced Infocom player, just read Section I: About Leather Goddesses of Phobos.



## TABLE OF CONTENTS

Section I: About Leather Goddesses of Phobos Page N

Preface to the Story Page N

Some Recognized Verbs Page N

The Three Levels of Naughtiness Page N

Sample Transcript and Map Page N

About the Author Page N

Section II: About Infocom's Interactive Fiction Page N

An Overview Page N

- \*What is interactive fiction?

- \*Moving around

- \*Turns and scoring

Starting and Stopping Page N

- \*"Booting up"

- \*Saving and restoring

- \*Quitting and restarting

Communicating with Infocom's interactive fiction Page N

- \*Basic sentences

- \*Complex sentences

- \*Talking to characters in the story

- \*Vocabulary limitations

Special Commands Page N

Tips for Novices Page N

- Eleven useful pointers about interactive fiction

Common Complaints Page N

We're Never Satisfied Page N

If You Have Technical Problems Page N

Copyright and Warranty Information Page N

Quick Reference Guide Page N

This briefly describes the most important things to know about interactive fiction.

## SECTION I: ABOUT LEATHER GODDESSES OF PHOBOS

### Preface to the Story

1936. In the United States, a new miracle fabric called nylon was becoming popular, Alf Landon was running for President, Victor Hess had won the Nobel Prize for Physics for discovering cosmic radiation, Gone With the Wind was the best-selling novel, and steak cost twenty-five cents a pound. Elsewhere, black track star Jesse Owens was embarrassing Adolph Hitler by winning four gold medals at the Berlin Olympics, Edward the VIII of England was abdicating his throne to marry a commoner, the Spanish Civil War was beginning to heat up, and the Leather Goddesses of Phobos were preparing to invade the Earth and turn it into their private pleasure world.

Don't let anyone ever tell you that nothing happens in Upper Sandusky, Ohio, because on this day in 1936, you're snatched out of your favorite bar in Upper Sandusky -- kidnapped by minions of the evil Leather Goddesses. You are brought back to Phobos as an experimental subject, as preparations continue to enslave every man and woman on Earth.

If you succeed in escaping the clutches of the Leather Goddesses, you will begin an odyssey the likes of which you have never even imagined (except, perhaps, in certain very enjoyable dreams). With your loyal friend and fellow Earthmate at your side, you will begin a naughty, bawdy, rowdy, rousing and very, very amusing romp across the solar system. Your mission, should you be able to catch your breath long enough to think about it, is to collect the materials you'll need to ultimately defeat the Leather Goddesses of Phobos and save humanity! Are you "up" for the job?

### Some Recognized Verbs

This is only a partial list of the verbs that Leather Goddesses of Phobos understands. There are many more. Some of the verbs listed can be found in all Infocom stories; others are included especially for Leather Goddesses of Phobos. Remember you can use a variety of preposition with some verbs. (For example, LOOK can become LOOK INSIDE, LOOK BEHIND, LOOK UNDER, LOOK THROUGH, LOOK AT, and so on.)

ANSWER	KILL	RIP
ASK	KISS	ROLL
BOARD	KNOCK	SEARCH
BUY	LAUNCH	SHOW
CLIMB	LIE	SIT
CLOSE	LISTEN	SMELL
COUNT	LOCK	STAND
CUT	LOOK	SWIM
DIG	MAKE	TAKE
DRINK	MARRY	THROW
DROP	OPEN	TIE
EAT	POINT	TOUCH
EMPTY	POUR	TRADE
ENTER	PULL	TURN
EXAMINE	PUSH	UNLOCK
FOLLOW	PUT	UNTIE
GIVE	READ	WAKE
HIDE	REMOVE	WALK
JUMP		WEAR



### The Three Levels of Naughtiness

You can select from among three levels of naughtiness. The first is the TAME level, which has absolutely no "bad" language or sex-related situations. Next is the SUGGESTIVE level, which includes some naughty language and sexual innuendo, but nothing that you wouldn't see on network TV. Finally, if you're feeling truly risqué, there's our LEWD level, which includes most of George Carlin's Seven Words You Can't Say on Television as well as examples of almost graphic sex. Naturally, most people find the LEWD level the most fun. You can roughly equate these three levels with the G, PG, and R movie ratings. The story will always begin in the SUGGESTIVE level.

## Sample Transcript and Map

This transcript is not from Leather Goddesses of Phobos, but it does show many of the typical commands you might use in the story. It contains some simple puzzles and their solutions, and it will give you a good idea of how Infocom's interactive fiction works. The player's commands appear in capital letters after each prompt (>). The map represents the terrain in the sample transcript as you might have drawn it. NOTE: In this sample transcript, you play a male character. In Leather Goddesses of Phobos you can be either a male or a female character.

[Diagram #1, the sample transcript map, goes here]

In Space

You are floating in outer space just "west" of your spaceship. A tiny asteroid spins lies below you.

>INVENTORY

You are carrying a plasma grenade, a pink feather duster, and a radium-powered radio.

>GO DOWN

On An Asteroid

This is a godforsaken hunk of rock with nothing to recommend it. The horizon is deceptively close, forming a craggy circle around you in every direction.

Your rocket ship is floating a hundred feet above you.

>WALK EAST

Other Side of the Asteroid

Your short hike has taken you to the other side of the asteroid, which is as ugly and barren as the first side.

A human is tied to a stake here. Nearby, a tribe of rock-creatures are foraging around for chunks of ice. They obviously intend for this poor fellow to be frozen at the stake. Not surprising, considering how much rock-creatures love a good frozen steak.

>ASK THE HUMAN ABOUT THE ROCK CREATURES

"Thank the great red spot of Jupiter! A fellow human! Quick -- get me outta here before those rock-creatures turn me into a human popsicle!"

"There's some nice ice over here!" says one of the rock-creatures in a typically gravelly voice.

>EXAMINE THE PLASMA GRENADE

The deadliest weapon this side of Pluto, a plasma grenade is activated by pulling the pin and throwing it -- as quickly as possible -- at the person or thing you intend to turn into very tiny sub-atomic particles.

One of the rock-creatures stumbles across some particularly frigid frozen methane, and scrapes its stony claws together in delightful anticipation.

"By the molten pools of Mercury, hurry up!" says the human at the stake.

>PULL THE PIN

The pin slides out smoothly. The grenade throbs with unleashed power.

"Isn't this enough ice?" growls one of the smaller rock-creatures.

>THROW THE GRENADE AT THE ROCK CREATURES

BOOM! The air is filled with a fine dust that one usually associates with vaporized rock-creatures. "Good work! By the way, my name's Umberto, from Ganymede. I pledge that I shall someday repay this debt. Now untie me, will ya?"

>UNTIE UMBERTO

You release Umberto from the stake.

>UMBERTO, FOLLOW ME

"You bet!"

>NORTH

On An Asteroid

Your rocket ship is floating a hundred feet above you.  
Umberto follows faithfully.

>SOUTHWEST

Other Side of Asteroid

Umberto is right behind you every step of the way.

>AGAIN

On An Asteroid

Your rocket ship is floating a hundred feet above you.  
Like a loyal friend, Umberto stays at your side.

>JUMP UP

This asteroid has almost no gravity, and you jump upwards with ease...

In Space

Umberto arrives a second later.

>ENTER THE ROCKET SHIP

Your Spaceship

There is a calendar and a packing crate here.  
"Nice ship," says Umberto, who obviously knows a nice ship when he sees one.

>READ THE CALENDAR. OPEN THE PACKING CRATE  
It is a copy of the Miss Solar System Calendar for 2036, currently open to February. February features Miss Ganymede, a stunning redhead in a see-through spacesuit. Her seductive pose leaves you aching.

Opening the packing crate reveals a sonic blaster.

>LOOK

Your Spaceship

This sleek rocket, built by Uranus Metalworks, is the fleetest little baby in the spacelanes. The controls are simple and well-labelled. The only exit is on the western side of the cabin.

There is calendar and a packing crate here. The packing crate contains a sonic blaster.

>EXAMINE THE CONTROLS

The controls consist of three buttons: a gray button marked "Lunar Base," a red button labelled "Ganymede City," and a brown button that reads "The Asteroid Where You Just Killed the Rock Creatures."

>TAKE THE SONIC BLASTER

Taken.

>INVENTORY

You are carrying a sonic blaster, a grenade pin, a pink feather duster, and a radium-powered radio.

>TURN ON THE RADIO

The radio hums to life. You tune in to your usual channel, currently filled with innocuous deep space chatter. Suddenly, a message blasts through louder than the rest. "Rayana, the daughter of Ganymede's King Mehthos, has been kidnapped by the dreaded space pirates of Deimos. The King is offering a reward of one million ganymids for her safe return."

"The princess!" yells Umberto, stunned. "We are engaged to be married this very month! Help me rescue her, and you may claim the entire reward!"

>PUSH THE RED BUTTON

A plume of fire spews from the tail of the rocket. You lean forward to maintain your balance.

>WAIT

Time passes...

Ganymede appears through the viewport as a tiny disk.

>WAIT



Time passes...

You are now nearing Ganymede orbit. The landing thrusters kick on. Suddenly the ship rocks. "We've been hit!" Umberto shouts. "It's those scurvy pirates!" The ship dives toward the surface, pulls out at the last moment, and crashes lightly just beyond the city limits.

"Just minor damages," Umberto reports after a cursory inspection. "If you can get me a welding torch and a zinc-plated gyroscope, I'll have her repaired in no time. While you're hunting up those parts, I'll try to find out where those lawless scum have taken Rayana." He dashes out of the ship. Through the viewport, you see him disappear among the narrow, twisting streets of Ganymede City.

>GET OUT OF THE ROCKET SHIP

Outskirts of the City

You are on the edge of Ganymede City, which has been called the roughest town in the solar system. Your rocket can be entered to the east. A dilapidated building lies to the north, and a seedy alley leads off to the southwest.

>ENTER THE SEEDY ALLEY

Alley

This is a blind alley, leading from the mouth of the alley, toward the northeast, to a featureless, unscalable wall just south of you.

Although it's a blind alley, you have no trouble seeing the pack of thieves and cutthroats which have just entered the alley behind you.

>FIRE THE SONIC BASTER AT THE FEATURELESS WALL

[I don't know the word "baster."]

>OOPS BLASTER

Completely eerie. After all, an explosion of this magnitude should make SOME noise, right? In any case, the silent explosion leaves a gaping hole in the wall to the south.

The low-lifes draw closer. They also draw knives.

>SOUTH

As you pass through the opening in the wall, it collapses behind you, blocking the pack of thieves.

Plush Bedroom

This luxurious boudoir is lined with soft cushions and draped with the sheerest silks you've ever seen. The carpet is so thick and soft that you remove your boots without even thinking about it. A delicious aroma fills the room.

A glass case stands next to the door at the eastern side of the room. In it sits a zinc-plated gyroscope.

>SMELL THE AROMA

[Scratch spot number nine, then hit the RETURN key.]

You remember that smell from a heady week you once spent among the vineyards of Io. Someone very nearby must be opening a bottle of powerful champagne.

You hear a sound from the doorway, and spin around as a stunning redhead walks in with two glasses of sparkling champagne. "Ah... I was hoping for some company," she whispers huskily. Studying her as she dims the lights, you decide that Miss Ganymede is even more magnificent in the flesh than she is in the 2036 Miss Solar System calendar.

>TAME

Tame descriptions. (Yawn.)

"Shall we begin the screening of 'La Grande Illusion' now?" asks Miss Ganymede, continuing to dim the lights.

### About the Author

Steve Meretzky (1957- ) once enjoyed almost anything that was fun, and virtually everything that was illegal. Now a married homeowner, he spends most of his time doing lawn.

Other works of interactive fiction by Steve Meretzky:

Planetfall

Sorcerer

The Hitchhiker's Guide to the Galaxy (with Douglas Adams)

A Mind Forever Voyaging

Books by Steve Meretzky:

Zork: The Forces of Krill

Zork: The Malifestro Quest

Zork: The Cavern of Doom

Zork: Conquest at Quendor

## SECTION II: ABOUT INFOCOM'S INTERACTIVE FICTION

### An Overview

Interactive fiction is a story in which you are the main character. Your own thinking and imagination determine the actions of that character and guide the story from start to finish.

Each work of interactive fiction, such as Leather Goddesses of Phobos, presents you with a series of locations, items, characters, and events. You can move from place to place, use the objects you find, and interact with the other characters, to affect the outcome of the story. An important element of interactive fiction is puzzle-solving. You should think of a locked door or a ferocious beast not as a permanent obstacle, but merely as a puzzle to be tackled. Solving puzzles will frequently involve bringing a certain item with you, and then using it in the proper way.

In Leather Goddesses of Phobos, time passes only in response to your input, with each input counting as one turn. Nothing happens until you type a sentence and press the RETURN (or ENTER) key, so you can plan your turns as slowly and carefully as you want.

To measure your progress, Leather Goddesses of Phobos keeps track of your score. You may get points for solving puzzles, performing certain actions, or visiting certain locations. A perfect score is to be strived for, but of course having fun is much more important.



## Starting and Stopping

Starting the story: To load Leather Goddesses of Phobos, follow the instructions on the Reference Card in your package.

To get past the opening screen and into the story, just press your RETURN (or ENTER) key. You will then get a description of the opening location of the story, Joe's Bar. Then the prompt (>) will appear, indicating that Leather goddesses of Phobos is waiting for your first input.

Here's a quick exercise to help you get accustomed to interacting with Leather Goddess of Phobos. Type the following command first:

>INVENTORY

Then press the RETURN (or ENTER) key. Leather Goddesses of Phobos will respond by telling you what you are holding.

Then try:

>READ THE COMIC BOOK

After you press the RETURN (or ENTER) key, Leather Goddesses of Phobos will again respond. Now you decide what to do next.

Saving and restoring: It will probably take you many days to complete Leather Goddesses of Phobos. Using the SAVE feature, you can continue the story at a later time without having to start over from the beginning, just as you can place a bookmark in a book you are reading. SAVE puts a "snapshot" of your place in the story onto another disk. You should also save your place before (or after) trying something dangerous or tricky. That way, even if you get lost or "killed" in the story, you can return to your saved position.

To save your place in the story, type SAVE at the prompt (>), and then press the RETURN (or ENTER) key. Then follow the instructions for saving and restoring on your Reference Card. Some computers require a blank disk, initialized and formatted, for saves. Using a disk with data on it (not counting other Leather Goddesses of Phobos saves) may result in the loss of that data, depending on your computer. You can save your position as often as you like by using additional blank disks.

You can restore a saved position any time you want. To do so, type RESTORE at the prompt (>), and press the RETURN (or ENTER) key. Then follow the instructions on your Reference Card. You can then continue the story from the point where you used the SAVE command. You can type LOOK for a description of where you are.

Quitting and restarting: If you want to start over from the beginning, type RESTART and press the RETURN (or ENTER) key. (This is usually faster than re-booting.) Just to make sure, Leather Goddesses of Phobos will ask if you really want to start over. If you do, type Y or YES and press the RETURN (or ENTER) key.

If you want to stop entirely, type QUIT and press the RETURN (or ENTER) key. Once again, Leather Goddesses of Phobos will ask if this is really what you want to do.

Remember when you RESTART or QUIT: if you want to be able to return to your current position, you must first use the SAVE command.

## Communicating with Infocom's Interactive Fiction

In Leather Goddesses of Phobos, you type your commands in plain English each time you see the prompt (>). Leather Goddesses of Phobos usually acts as if your commands begin with "I want to...", although you shouldn't actually type those words. You can use words like THE if you want, and you can use capital letters if you want; Leather Goddesses of Phobos doesn't care either way.

When you have finished typing a command, press the RETURN (or ENTER) key. Leather Goddesses of Phobos will then respond, telling you whether your request is possible at this point in the story, and what happened as a result.

Leather Goddesses of Phobos recognizes your words by their first six letters, and all subsequent letters are ignored. Therefore, SPACESHip, SPACESuits, and SPACESickness would all be treated as the same word by Leather Goddesses of Phobos.

To move around, just type the direction you want to go. Directions can be abbreviated: NORTH to N, SOUTH to S, EAST to E, WEST to W, NORTHEAST to NE, NORTHWEST to NW, SOUTHEAST to SE, SOUTHWEST to SW, UP to U, and DOWN to D. IN and OUT will also work in certain places.

Leather Goddesses of Phobos understands many different kinds of sentences. Here are several examples. (Note that some of these objects do not actually appear in Leather Goddesses of Phobos.)

```
>WALK TO THE NORTH
>GO DOWN
>NE
>TAKE THE WHIP
>READ THROUGH THE MANUAL
>LIE DOWN ON THE BED
>EXAMINE THE LARGE PULSATING POD
>OPEN THE SPIKED HANDCUFFS
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- >PUT THE HANDCUFFS ON THE STRANGER
- >SMEAR THE PEANUT BUTTER ON MY STOMACH
- >PUSH THE BLACK BUTTON
- >SHOOT THE VIBRATING RAY GUN AT THE HYPERVENTILATING ALIEN
- >INJECT MY SISTER WITH THE APHRODISIAC
- >CLIMB THE FENCE
- >LOOK AT THE UNDULATING TENTACLES THROUGH THE ELECTRON MICROSC

You can use multiple objects with certain verbs if you separate them by the word AND or by a comma. Some examples:

- >TAKE MELON AND WHIP
- >DROP THE SPIKED HANDCUFFS, THE CLEAR JELLY, AND THE AXE
- >PUT THE MALE RABBIT AND THE FEMALE RABBIT IN THE CAGE

You can include several sentences on one input line if you separate them by the word THEN or by a period. (Note that each sentence will still count as a turn.) You don't need a period at the end of the input line. For example, you could type all of the following at once, before pressing the RETURN (or ENTER) key:

- >READ THE MANUAL. GO EAST THEN CLIMB IN THE HOT TUB. KISS PAT.

If Leather Goddesses of Phobos doesn't understand one of the sentences on your input line, or if something unusual happens, it will ignore the rest of your input line (see "Common Complaints" on page N).

The words IT and ALL can be very useful. For example:

- >FEEL THE LEATHER VEST. TAKE IT. PUT IT ON
- >CLOSE THE HEAVY METAL DOOR. LOCK IT
- >TAKE THE BOTTLE OF PILLS. CLOSE IT. PUT IT IN THE DRAWER.
- >TAKE ALL
- >TAKE ALL THE NAUGHTY PHOTOS
- >DROP ALL BUT THE PIPE AND THE STICK OF INCENSE
- >TAKE ALL FROM THE MEDICINE CHEST



>PUT ALL IN THE LARGE ORIFICE

>GIVE ALL BUT THE PANTYHOSE TO THE ARRESTING OFFICER

The word ALL refers to every visible object except those inside something else. If there were an apple on the ground and an orange inside a cabinet, TAKE ALL would take the apple but not the orange.

There are three kinds of questions that Leather Goddesses of Phobos understands: WHO IS (someone), WHERE IS (something), and WHAT IS (something). For example:

>WHO IS TIFFANY?

>WHERE IS MY APPLIANCE?

>WHAT IS A VENUSIAN SLIME BEAST?

You will meet other people and creatures in Leather Goddesses of Phobos. You can "talk" to these beings by typing their name, then a comma, then whatever you want to say to them. Here are some examples:

>BUTCH, HELLO

>UNCLE SMEDLEY, WHERE ARE MY PAJAMAS?

>MASSEUSE, GIVE ME A MASSAGE

>DOCTOR JECKYLL, PUT DOWN THAT NEEDLE

>IRV, OPEN THE CLOSET DOOR. TAKE A SHIRT.

>MENACING ALIEN, PICK UP THE MENACING ALIEN GUN THEN SHOOT YOU

Notice that in the last two examples, you are giving a person more than one command on the same input line. But remember: Most people in the story don't care for idle chatter. Your deeds will speak louder than your words.

Leather Goddesses of Phobos tries to guess what you really mean when you don't give enough information. For example, if you say that you want to do something, but not what you want to do it to or with, Leather Goddesses of Phobos will sometimes decide that there is only one possible object you could mean. When it does so, it will tell you. For example:

>UNLOCK THE DOOR

(with the key)

The door is now unlocked.

or

>KILL THE RAPIST

(with the insurance policy)

You read the insurance policy to the rapist, who dies of boredom.

If your command is ambiguous, Leather Goddesses of Phobos will ask what you really mean. You can answer most of these questions briefly by supplying the missing information, rather than typing the entire input again. You can do this only at the very next prompt. For example:

>COVER THE BODY

What do you want to cover the body with?

>THE BLANKET

You drape the blanket loosely over poor Mrs. Filbert.

or

>EAT THE MELON

Which melon do you mean, the honeydew melon or the casaba melo

>HONEYDEW

The honeydew melon is sweet and juicy.

Leather Goddesses of Phobos recognizes over 900 words, nearly all that you are likely to use in your commands. However, Leather Goddesses of Phobos uses many words in its descriptions that it will not recognize in your commands. For example, you might read, "The salesperson is busy showing some edible earrings to another customer, and doesn't notice you pocketing the key." If Leather Goddesses of Phobos doesn't understand the phrases EDIBLE EARRINGS or OTHER CUSTOMER in your input, you can assume that you don't have to refer to them to complete the story; they are only there to provide you with a more vivid description of where you are or what is going on.

## Special Commands

Below are explanations for a number of useful one-word commands. In many cases, these will not count as a turn. Type the command after the prompt (>) and press the RETURN (or ENTER) key.

AGAIN - Leather Goddesses of Phobos will respond as if you had repeated your previous command. For instance, typing KILL THE RADIUM-POWERED ROBOT WITH THE SWORD then typing AGAIN would be like trying to kill the robot twice in a row. You can abbreviate AGAIN to G.

BRIEF - This command tells Leather Goddesses of Phobos to give you the full description of a location only the first time you enter it. On subsequent visits, Leather Goddesses of Phobos will tell you only the name of the location and the objects present. This is how Leather Goddesses of Phobos will normally act, unless you tell it otherwise using the VERBOSE or SUPERBRIEF commands. The SUPERBRIEF command tells Leather Goddesses of Phobos to display only the name of a place you have entered, even if you have never been there before. In this mode, Leather Goddesses of Phobos will not even mention which objects are present. Of course, you can always get a description of your location and the items there by typing LOOK. In SUPERBRIEF mode, the blank line between turns will be eliminated. this mode is meant for players who are already very familiar with the geography. The VERBOSE command tells Leather Goddesses of Phobos that you want a complete description of each location, and the objects in it, every time you enter a location, even if you've been there before.

DIAGNOSE - Leather Goddesses of Phobos will give you a medical report of your physical condition.

INVENTORY - Leather Goddesses of Phobos will list what you are carrying. You can abbreviate INVENTORY to I.

LEWD - This gives you the most risque version of Leather Goddesses of Phobos. See "The Three Levels of Naughtiness" on page N.

LOOK - This tells Leather Goddesses of Phobos to describe your location in full detail. You can abbreviate LOOK to L.

OOPS - If you accidentally mistype a word, such that Leather Goddesses of Phobos doesn't understand it, you can correct yourself at the next prompt by typing OOPS and the correct word. For example, if you typed HAND THE CHAIN SAW TO GARNDMA and were told "[I don't know the word 'garndma']" you could type OOPS GRANDMA rather than retying the entire sentence.

QUIT - This lets you stop. If you want to save your position before quitting, follow the instructions in the "Starting and Stopping" section on page N. You can abbreviate QUIT to Q.

RESTART - This stops the story and starts it over from the beginning.

RESTORE - This restores a previously saved position. See "Starting and Stopping" on page N for more details.

SAVE - This puts a "snapshot" of your current position on your storage disk. You can return to a saved position in the future using the RESTORE command. See "Starting and Stopping" on page N for more details.

SCRIPT - This command tells your printer to begin making a transcript of the story as you venture onwards. A transcript may aid your memory but is not necessary. It will work only on certain computers; read your Reference Card for details.

SUGGESTIVE - This gives you a moderately risqué version of Leather Goddesses of Phobos. See "The Three Levels of Naughtiness" on page N.

STATUS - This will give you a bunch of information: your current mode of descriptiveness, the level of "adultness" you're playing at, your score, a ranking based on your score, and the number of turns you've taken.

SUPERBRIEF - This command tells Leather Goddesses of Phobos to give you the sparest level of descriptiveness. See BRIEF above.

TAME - This gives you a very wholesome version of Leather Goddesses of Phobos. See "The Three Levels of Naughtiness" on page N.

UNSCRIPT - This commands your printer to stop making a transcript.

VERBOSE - This command tells Leather Goddesses of Phobos to give you the wordiest level of descriptiveness. See BRIEF above.

VERSION - Leather Goddesses of Phobos responds by showing you the release number and the serial number of your copy of the story. Please include this information if you ever report a "bug" in the story.



WAIT - This will cause time in the story to pass. Nothing in the story will happen until you type a sentence and press the RETURN (or ENTER) key. You could leave your computer, take a nap, eat lunch, take a ride in a hovercraft, compose a sonnet about the mating habits of baboons, and return to the story to find that nothing has changed. You can use WAIT to make time pass in the story without doing anything. For example, if you met a talking baboon, you might WAIT to see if it will say anything; if you were in a moving hovercraft, you might WAIT to see where it goes. You can abbreviate WAIT to Z.

## Tips for Novices

1. Draw a map. It should include each location and the directions connecting it to adjoining locations. When you find yourself in a new location, make a note of any interesting objects there. (See the small sample map that goes along with the sample transcript on page N.) There are 10 possible directions (NORTH, SOUTH, EAST, WEST, NORTHEAST, NORTHWEST, SOUTHEAST, SOUTHWEST, UP, and DOWN) plus IN and OUT.
2. EXAMINE all objects you come across in the story.
3. TAKE all objects you come across in the story. Most objects that you can pick up are important for solving one or more of the puzzles you'll run into.
4. Save your place often. That way, if you mess up or get "killed," you won't have to start over from the beginning. See page N for instructions.
5. Read the story carefully! There are often clues in the descriptions of locations and objects.
6. Try everything you can think of -- even strange or dangerous actions are fun and may provide clues; you can always save your position first. Here's a silly example:

>GIVE THE BASKETBALL TO THE LION

The lion takes an experimental bite out of the basketball but spits it out. It continues to gnaw on your leg.

Here you have a clue that maybe giving something more edible to the lion (that slab of raw meat?) might save your leg.

7. Unlike other "adventure games" you may have played, there are many possible routes to the end of Leather Goddesses of Phobos. If you get stuck on one puzzle, move on to another. Some puzzles have more than one solution; other puzzles don't need to be solved at all. Sometimes you will have to solve one puzzle in order to obtain the item(s) or information you need to solve another puzzle.

8. You may find it helpful to go through Leather Goddesses of Phobos with another person. Different people may find different

puzzles easy and can often complement each other.

9. If you really have difficulty, you can order a hint booklet and a complete map using the order form in your package. You don't need this booklet to enjoy the story, but it will make solving the puzzles easier.

10. Read the sample transcript on page N to get a feel for how Infocom's interactive fiction works.

11. You can word a command in many different ways. For example, if you were tired, or wanted to climb between the sheets for some other reason, you could type in any of the following:

>GET IN BED

>GET ONTO THE BED

>LIE DOWN ON THE BED

If you type in a command that Leather Goddesses of Phobos doesn't understand, try rephrasing the command or using synonyms. If Leather Goddesses of Phobos still doesn't understand your command, you are almost certainly trying something that is not important in continuing your adventure.

## Common Complaints

Leather Goddesses of Phobos will complain if you type a command that confuses it completely. Leather Goddesses of Phobos will then ignore the rest of the input line. (Certain events, such as being attacked or walking into a wall, may also cause Leather Goddesses of Phobos to ignore the rest of your command, since the event may have changed your situation drastically.) Some of Leather Goddesses of Phobos's complaints:

I DON'T KNOW THE WORD "\_\_\_\_\_". The word you typed is not in the story's vocabulary. Sometimes using a synonym or rephrasing will help. If not, Leather Goddesses of Phobos probably doesn't know the idea you were trying to get across.

YOU USED THE WORD "\_\_\_\_\_" IN A WAY THAT I DON'T UNDERSTAND. Leather Goddesses of Phobos knows the word you typed, but couldn't use it in that sense. Usually this is because Leather Goddesses of Phobos knows the word as a different part of speech. For example, if you typed LOWER THE FLAG, you are using LOWER as a verb, but Leather Goddesses of Phobos might know LOWER only as an adjective, as in PRESS THE LOWER BUTTON.

THERE WAS NO VERB IN THAT SENTENCE! Unless you are answering a question, each sentence must have a verb (or one of the special commands).

THERE SEEMS TO BE A NOUN MISSING IN THAT SENTENCE. This usually means your sentence was incomplete, such as EAT THE BLUE or PUT THE BOOK IN THE.

THERE WERE TOO MANY NOUNS IN THAT SENTENCE. An example is PUT THE SOUP IN THE BOWL WITH THE LADLE, which has three noun "phrases," one more than Leather Goddesses of Phobos can digest in a single action.

I BEG YOUR PARDON? You pressed the RETURN (or ENTER) key without typing anything.

YOU CAN'T SEE ANY \_\_\_\_\_ HERE! The object you referred to was not accessible. It may be somewhere else, for instance, or present but in a closed container.

THE OTHER OBJECT[S] THAT YOU MENTIONED ISN'T [AREN'T] HERE. You referred to one or more objects in the same sentence, some of



which aren't present or accessible.

YOU CAN'T USE MULTIPLE [IN]DIRECT OBJECTS WITH "\_\_\_\_\_". You can use multiple objects (that is, nouns or noun phrases separated by AND or a comma) or the word ALL only with certain verbs. Among the more useful of these verbs are TAKE, DROP, and PUT. An example of a verb that will not work with multiple objects is EXAMINE; you couldn't say EXAMINE ALL or EXAMINE THE BOWL AND THE SWORD.

YOU CAN'T GO THAT WAY. There is no passage or exit in the direction you want to move.

THAT SENTENCE ISN'T ONE I RECOGNIZE. The sentence you typed may have been gibberish, such as TAKE ROPE WITH READ. Or you may have typed a reasonable sentence but used a syntax that Leather Goddesses of Phobos does not recognize, such as REACH UNDER THE GARMENT. Try rephrasing the sentence.

## **We're Never Satisfied**

Among the authors at Infocom, our attitude is "screw the accountants and the balance sheets -- it'll be done when it's done." We take great pride in the quality of our stories, honing and perfecting them down to the tiniest detail. But there comes a point where agents of evil, dressed in black, slip into our development area when it's deserted (usually around 9:00 a.m.), and soon a not-nearly-ready-for-release story is appearing on bestseller lists. So even after they're "out the door," we keep making additional improvements.

Your input is important. No matter how much testing we do, it seems some "bugs" lie dormant until thousands of you begin brutally assaulting the program in your various inimitable fashions. If you find a bug, or if you think a certain puzzle was too hard or too easy, or if you have some other suggestion, or if you'd just like to tell us your opinion of the story, drop us a note! We love every excuse to stop working, and a letter from you is just such an excuse! Write to:

Infocom, Inc.  
125 CambridgePark Drive  
Cambridge, MA 02140  
Attn: TRENT or TIFFANY

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## Quick Reference Guide

1. To start the story ("boot up"), see the separate Reference Card in your Leather Goddesses of Phobos package.

2. When you see the prompt (>) on your screen, Leather Goddesses of Phobos is waiting for your input. There are four kinds of sentences or commands that Leather Goddesses of Phobos understands:

A. Direction commands: To move from place to place, just type the direction you want to go: NORTH, SOUTH, EAST, WEST, NORTHEAST, NORTHWEST, SOUTHEAST, SOUTHWEST, UP, DOWN, IN, or OUT.

B. Actions: Just type whatever you want to do. Some examples: READ THE BOOK or OPEN THE DOOR or LOOK THROUGH THE WINDOW or GIVE THE BALL TO THE CAT. Once you're familiar with simple commands, try the more complex ones described in "Communicating with Infocom's Interactive Fiction" on page N.

C. Commands given to other characters: To talk to characters in the story, type their name, then a comma, then what you want to say to them. For example: FRED, TELL ME ABOUT THE STORM or OLD MAN, FOLLOW ME.

D. Special commands: Some commands, such as INVENTORY or DIAGNOSE, give you specific information or affect your output. A list of these appears in the "Special Commands" section on page N.

3. After typing your sentence or command, you must press the RETURN (or ENTER) key before Leather Goddesses of Phobos will respond.

4. On most computers, your screen will display a special line called the status line. It tells you the name of your current location, your score, and the number of turns you have taken so far in the story.

5. You can pick up and carry many of the items you'll find in the story. For example, if you type TAKE THE TUBE OF JELLY, you will be carrying it. Type INVENTORY to see a list of the items you are carrying.

6. When you want to stop, save your place for later, or start over, read the "Starting and Stopping" section on page N.

7. If you have trouble, refer to the specific section of the manual for more detailed instructions.

# Instruction Manual for Leather Goddesses of Phobos

If you've never played Infocom's interactive fiction before, you should read this entire instruction manual.

If you're an experienced Infocom player, just read *Section I: About Leather Goddesses of Phobos*.

## TABLE OF CONTENTS

### Section I: About Leather Goddesses of Phobos

- Preface to the Story
- Some Recognized Verbs
- The Three Levels of Naughtiness
- Sample Transcript and Map
- About the Author

### Section II: About Infocom's Interactive Fiction

- An Overview
- What is interactive fiction?
- Moving around
- Turns and scoring
- Starting and Stopping
- "Booting up"
- Saving and restoring
- Quitting and restarting
- Communicating with Infocom's interactive fiction
- Basic sentences
- Complex sentences
- Talking to characters in the story
- Vocabulary limitations
- Special Commands

If you succeed in escaping the clutches of the Leather Goddesses, you will begin an odyssey the likes of which you have never even imagined (except, perhaps, in certain very enjoyable dreams). With your loyal friend and fellow Earthmate at your side, you will begin a naughty, bawdy, rowdy, rousing and very, very amusing romp across the solar system. Your mission, should you be able to catch your breath long enough to think about it, is to collect the materials you'll need to ultimately defeat the Leather Goddesses of Phobos and save humanity! Are you "up" for the job?

## Some Recognized Verbs

This is only a partial list of the verbs that *Leather Goddesses of Phobos* understands. There are many more. Some of the verbs listed can be found in all Infocom stories; others are included especially for *Leather Goddesses of Phobos*. Remember you can use a variety of prepositions with some verbs. (For example, LOOK can become LOOK INSIDE, LOOK BEHIND, LOOK UNDER, LOOK THROUGH, LOOK AT, and so on.)

ANSWER	EAT	LOOK	SHOW
APPLY	EMPTY	MAKE	SIT
ASK	ENTER	MARRY	SLEEP
ATTACK	EXAMINE	MEASURE	SMELL
BEND	EXIT	OPEN	STAIN
BITE	FOLLOW	POINT	STAND
BLOW	GIVE	POUR	TAKE
BOARD	HIDE	PULL	TASTE
BREAK	JUMP	PUSH	THROW
BURN	KICK	PUT	TIE
BUY	KISS	READ	TOUCH
CLIMB	KNOCK	REMOVE	TURN
			UNITE

You are floating in outer space just "west" of your spaceship. A tiny asteroid lies below you.

### > INVENTORY

You have a plasma grenade, a pink feather duster, and a radium-powered radio.

### > GO DOWN

### On An Asteroid

This is a godforsaken hunk of rock with nothing to recommend it. The horizon is deceptively close, forming a craggy circle around you in every direction.

Your rocket ship is floating a hundred feet above you.

### > WALK EAST

### Other Side of the Asteroid

Your short hike has taken you to the other side of the asteroid, which is as ugly and barren as the first side.

A human is tied to a stake here. Nearby, a tribe of rock-creatures are foraging around for chunks of ice. They obviously intend for this poor fellow to be frozen at the stake. Not surprising, considering how much rock-creatures love a good frozen steak.

### > ASK THE HUMAN ABOUT THE ROCK CREATURES

Get me outta here before those rock-creatures turn me into a human popsicle!"

"There's some nice ice over here!" says one of the rock-creatures in a typically gravelly voice.

### > EXAMINE THE PLASMA GRENADE

The deadliest weapon this side of Pluto, a plasma grenade is activated by pulling the pin and throwing it—as quickly as possible—at the person or thing you intend to turn into very tiny sub-atomic particles.

One of the rock-creatures stumbles across some particularly frigid frozen methane, and scrapes its stony claws together in delightful anticipation.

"By the million pools of Mercury, hurry up!" says the



**Section II: About Infocom's Interactive Fiction**  
 An Overview

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**Special Commands**

**Tips for Novices**  
 Eleven useful pointers about interactive fiction

**Common Complaints**

**We're Never Satisfied**

**If You Have Technical Problems**

**Copyright and Warranty Information**

**Quick Reference Guide**  
 This briefly describes the most important things to know about interactive fiction.

**SECTION I: ABOUT LEATHER GODDESSES OF PHOBOS**  
**Preface to the Story**

1936. In the United States, a new miracle fabric called nylon was becoming popular. Alf Landon was running for President, Victor Hess had won the Nobel Prize for Physics for discovering cosmic radiation, *Gone With the Wind* was the best-selling novel, and steak cost twenty-five cents a pound. Elsewhere, black track star Jesse Owens was embarrassing Adolf Hitler by winning four gold medals at the Berlin Olympics; Edward the VIII of England was abdicating his throne to marry a commoner; the Spanish Civil War was beginning to heat up, and the Leather Goddesses of Phobos were preparing to invade the Earth and turn it into their private pleasure world.

Don't let anyone tell you that nothing ever happens in Upper Sandusky, Ohio, because on this day in 1936, you're snatched out of your favorite bar—kidnapped by minions of the evil Leather Goddesses. You are brought back to Phobos as an experimental subject, as preparations continue to enslave every man and woman on Earth.

no other studies, outlets are indicated especially on the *Leather Goddesses of Phobos*. Remember you can use a variety of prepositions with some verbs. (For example, LOOK can become LOOK INSIDE, LOOK BEHIND, LOOK UNDER, LOOK THROUGH, LOOK AT, and so on.)

ANSWER	EAT	LOOK	SHOW
APPLY	EMPTY	MAKE	SIT
ASK	ENTER	MARRY	SLEEP
ATTACK	EXAMINE	MEASURE	SMELL
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BITE	FOLLOW	POINT	STAND
BLOW	GIVE	POUR	TAKE
BOARD	HIDE	PULL	TASTE
BREAK	JUMP	PUSH	THROW
BURN	KICK	PUT	TIE
BUY	KISS	READ	TOUCH
CLIMB	KNOCK	REMOVE	TURN
CLOSE	LICK	RIP	UNTIE
COUNT	LIE	ROLL	WALK
DROP	LISTEN	SEARCH	WEAR

**The Three Levels of Naughtiness**  
 You can select from among three levels of naughtiness. The first is the TAME level, which has absolutely no "bad" language or sex-related situations. Next is the SUGGESTIVE level, which includes some naughty language and sexual innuendo, but nothing that you wouldn't see on network TV. Finally, if you're feeling truly risqué, there's our LEWD level, which includes most of George Carlin's Seven Words You Can't Say on Television as well as examples of almost graphic sex. Naturally, most people find the LEWD level the most fun. You can roughly equate these three levels with the G, PG, and R movie ratings. The story will always begin in the SUGGESTIVE level.

**Sample Transcript and Map**  
 This transcript is not from *Leather Goddesses of Phobos*, but it does show many of the typical commands you might use in the story. It contains some simple puzzles and their solutions, and it will give you a good idea of how Infocom's interactive fiction works. The player's commands appear in capital letters after each prompt (>). The map represents the terrain in the sample transcript as you might have drawn it. NOTE: In this sample transcript, you play a male character. In *Leather Goddesses of Phobos* you can be either a male or a female character.

[Diagram #1, the sample transcript map, goes here]

In Space

they obviously meant to have positioned the rocket ship on the stake. Not surprising, considering how much rock-creatures love a good frozen steak.

>ASK THE HUMAN ABOUT THE ROCK CREATURES

"Thank the great red spot of Jupiter! A fellow human! Get me outta here before those rock-creatures turn me into a human popsicle!"

"There's some nice ice over here!" says one of the rock-creatures in a typically grovelly voice.

>EXAMINE THE PLASMA GRENADE

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One of the rock-creatures stumbles across some particularly frigid frozen methane, and scrapes its stony claws together in delightful anticipation.

"By the molten pools of Mercury, hurry up!" says the human at the stake.

>PULL THE PIN

The pin slides out smoothly. The grenade throbs with unleashed power.

"Isn't this enough ice?" growls the youngest rock-creature.

>THROW THE GRENADE AT THE ROCK CREATURES

BOOM! The air is filled with a fine dust that one usually associates with vaporized rock-creatures. "Good show! By the way, I am Umberto, from Ganymede. I pledge that I shall someday repay this debt. Now unite me, will ya?"

>UNTIE UMBERTO

You release Umberto from the stake.

>UMBERTO, FOLLOW ME

"You bet!"

>NORTH

On An Asteroid

Your rocket ship is floating a hundred feet above you. Umberto follows faithfully.

>SOUTHWEST

Other Side of Asteroid

Umberto is right behind you every step of the way.

>AGAIN

On An Asteroid

Your rocket ship is floating a hundred feet above you. Like a loyal friend, Umberto stays at your side.

>JUMP UP

This asteroid has almost no gravity, and you jump up-wards with ease...

In Space

Umberto arrives a second later.

tips to avoid  
Even useful pointers about interactive fiction

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CLOSE  
COUNT  
DROP

LICK  
LIE  
LISTEN

RIP  
ROLL  
SEARCH

UNTIE  
WALK  
WEAR

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Other Side of Asteroid

Umberto is right behind you every step of the way.

> AGAIN

On An Asteroid

Your rocket ship is floating a hundred feet above you. Like a loyal friend, Umberto stays at your side.

> JUMP UP

This asteroid has almost no gravity, and you jump upwards with ease...

In Space

Umberto arrives a second later.

RETURN  
FOR YOUR  
RECORDS

FILE 1-2 PROOF 1 03-04-86 LAW 0304-A107HPD r1 LAW  
WRIGHTSON TYPOGRAPHERS W46982  
INFOCOM INC.  
MANUAL FOR LEATHER GODDESSES

#### > ENTER THE ROCKET SHIP

##### Your Spaceship

You can see a calendar and a packing crate here.

"Nice ship," says Umberto, who obviously knows a nice ship when he sees one.

#### > READ THE CALENDAR. OPEN THE PACKING CRATE

It's the Miss Solar System Calendar for 2036, currently open to February. February features Miss Ganymede, a stunning redhead in a see-through spacesuit. Her seductive pose leaves you aching.

Opening the packing crate reveals a sonic blaster.

#### > LOOK

##### Your Spaceship

This sleek rocket, built by Uranus Metalworks, is the fleetest little baby in the spacelanes. The controls are simple and well-labelled. The only exit is on the western side of the cabin.

You can see a calendar and a packing crate here. The packing crate contains a sonic blaster.

#### > EXAMINE THE CONTROLS

The controls consist of three buttons: a gray button marked "Lunar Base," a red button labelled "Ganymede City," and a brown button that reads "The Asteroid Where You Just Killed the Rock Creatures."

#### > TAKE THE SONIC BLASTER

Taken.

#### > INVENTORY

You are carrying a sonic blaster, a grenade pin, a pink feather duster, and a radium-powered radio.

#### > TURN ON THE RADIO

The radio hums to life. You tune in to your usual channel, currently filled with innocuous deep space chatter. Suddenly, a message blasts through louder than the rest.

You are on the edge of Ganymede City, which has been called the roughest town in the solar system. Your rocket can be entered to the east. A dilapidated building lies to the north, and a seedy alley leads off to the southwest.

#### > ENTER THE SEEDY ALLEY

##### Alley

This is a blind alley, curving from the mouth of the alley toward the northeast, to a featureless, unscalable wall just south of you.

Although it's a blind alley, you have no trouble seeing the pack of thieves and cutthroats which have just entered behind you.

#### > FIRE THE SONIC BASTER AT THE FEATURELESS WALL

[I don't know the word "baster."

#### > OOPS BLASTER

Completely eerie—an explosion of this magnitude should make SOME noise, right? In any case, the silent explosion leaves a gaping hole in the wall to the south.

The lowlifes draw closer. They also draw knives.

#### > SOUTH

As you pass through the opening in the wall, it collapses behind you, blocking the pack of thieves.

##### Plush Bedroom

This luxurious boudoir is lined with soft cushions and draped with the sheerest silks you've ever seen. The carpet is so thick and soft that you remove your boots without even thinking about it. A delicious aroma fills the room.

A glass case stands next to the door at the eastern side of the room. The glass case contains a zinc-plated gyroscope.

#### > SMELL THE AROMA

[Scratch spot number nine, then hit the RETURN key.

## SECTION II: ABOUT INFOCOM'S INTERACTIVE FICTION

### An Overview

Interactive fiction is a story in which *you* are the main character. Your own thinking and imagination determine the actions of that character and guide the story from start to finish.

Each work of interactive fiction, such as *Leather Goddesses of Phobos*, presents you with a series of locations, items, characters, and events. You can move from place to place, use the objects you find, and interact with the other characters, to affect the outcome of the story. An important element of interactive fiction is puzzle-solving. You should think of a locked door or a ferocious beast not as a permanent obstacle, but merely as a puzzle to be tackled. Solving puzzles will frequently involve bringing a certain item with you, and then using it in the proper way.

In *Leather Goddesses of Phobos*, time passes only in response to your input, with each input counting as one turn. Nothing happens until you type a sentence and press the RETURN (or ENTER) key, so you can plan your turns as slowly and carefully as you want.

To measure your progress, *Leather Goddesses of Phobos* keeps track of your score. You may get points for solving puzzles, performing certain actions, or visiting certain locations. A perfect score is to be strived for, but of course having fun is much more important.

### Starting and Stopping

*Starting the story:* To load *Leather Goddesses of Phobos*, follow the instructions on the Reference Card in your package.

To exit, get the opening screen and into the story.



side of the cabin.  
You can see a calendar and a packing crate here. The packing crate contains a sonic blaster.

#### > EXAMINE THE CONTROLS

The controls consist of three buttons: a gray button marked "Lunar Base," a red button labelled "Gany-med City," and a brown button that reads "The Asteroid Where You Just Killed the Rock Creatures."

#### > TAKE THE SONIC BLASTER

Taken.

#### > INVENTORY

You are carrying a sonic blaster, a grenade pin, a pink feather duster, and a radium-powered radio.

#### > TURN ON THE RADIO

The radio hums to life. You tune in to your usual channel, currently filled with innocuous deep space chatter. Suddenly, a message blasts through louder than the rest. "Rayana, the daughter of Ganymede's King Menthos, has been kidnapped by the dreaded space pirates of Deimos. The King is offering a reward of one million ganymids for her safe return."

"The princess!" yells Umberto, stunned. "We are engaged to be married this very month! Help me rescue her, and you may claim the entire reward!"

#### > PUSH THE BUTTON

[Which button do you mean, the gray button, the red button, or the brown button?]

#### > RED

A plume of fire spews from the tail of the rocket. You lean forward to maintain your balance.

#### > WAIT

Time passes...

Ganymede appears through the viewport as a tiny disk.

#### > WAIT

Time passes...

You are now nearing Ganymede orbit. The landing thrusters kick on. Suddenly the ship rocks. "We've been hit!" Umberto shouts. "It's those scurvy pirates!" The ship dives toward the surface and crashes lightly just beyond the city limits.

"Just minor damages," Umberto reports after a cursory inspection. "If you can get me a welding torch and a zinc-plated gyroscope, I'll have her repaired in no time. While you're hunting up those parts, I'll find out where those lawless scum have taken Rayana." He dashes out of the ship. Through the viewport, you see him disappear among the narrow, twisting streets of Ganymede City.

#### > GET OUT OF THE ROCKET SHIP

Outskirts of the City

should make SOME noise, right? In any case, the silent explosion leaves a gaping hole in the wall to the south. The lowlifes draw closer. They also draw knives.

#### > SOUTH

As you pass through the opening in the wall, it collapses behind you, blocking the pack of thieves.

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A glass case stands next to the door at the eastern side of the room. The glass case contains a zinc-plated gyroscope.

#### > SMELL THE AROMA

[Search spot number nine, then hit the RETURN key. You remember that smell from a heady week you once spent among the vineyards of Io. Someone nearby is opening a bottle of potent champagne.]

You hear a sound from the doorway, and spin around as a stunning redhead walks in with two glasses of sparkling champagne. "Ah... I was hoping for some company," she whispers huskily. Studying her as she dims the lights, you decide that Miss Ganymede is even more magnificent in the flesh than she is in the 2036 Miss Solar System calendar.

#### > TAME

Tame descriptions. [Yawn.]

"Shall we begin the screening of 'La Grande Illusion' now?" asks Miss Ganymede, continuing to dim the lights.

#### About the Author

Steve Meretzky (1957-) once enjoyed almost anything that was fun, and virtually everything that was illegal. Although still wanted in several states, he is now a married homeowner and spends most of his time doing lawn.

Other works of interactive fiction by Steve

Meretzky:

*Planetfall*

*Sorcerer*

*The Hitchhiker's Guide to the Galaxy*

(with Douglas Adams)

*A Mind Forever Voyaging*

Books by Steve Meretzky:

*Zork: The Forces of Krill*

*Zork: The Majestic Quest*

*Zork: The Cavern of Doom*

*Zork: Conquest at Quendor*

In *Leather Goddesses of Phobos*, time passes only in response to your input, with each input counting as one turn. Nothing happens until you type a sentence and press the RETURN (or ENTER) key, so you can plan your turns as slowly and carefully as you want.

To measure your progress, *Leather Goddesses of Phobos* keeps track of your score. You may get points for solving puzzles, performing certain actions, or visiting certain locations. A perfect score is to be strived for, but of course having fun is much more important.

#### Starting and Stopping

**Starting the story:** To load *Leather Goddesses of Phobos*, follow the instructions on the Reference Card in your package.

To get past the opening screen and into the story, just press your RETURN (or ENTER) key. You will then get a description of the opening location of the story, Joe's Bar. Then the prompt (>) will appear, indicating that *Leather Goddesses of Phobos* is waiting for your first input.

Here's a quick exercise to help you get accustomed to interacting with *Leather Goddesses of Phobos*. Type the following command first:

#### > INVENTORY

Then press the RETURN (or ENTER) key. *Leather Goddesses of Phobos* will respond by telling you what you are holding.

Then try:

#### > READ THE COMIC BOOK

After you press the RETURN (or ENTER) key, *Leather Goddesses of Phobos* will again respond. Now you decide what to do next.

**Saving and restoring:** It will probably take you many days to complete *Leather Goddesses of Phobos*. Using the SAVE feature, you can continue the story at a later time without having to start over from the beginning, just as you can place a bookmark in a book you are reading. SAVE puts a "snapshot" of your place in the story onto another disk. You should also save your place before (or after) trying something dangerous or tricky. That way, even if you get lost or "killed" in the story, you can return to your saved position.

To save your place in the story, type SAVE at the prompt (>), and then press the RETURN (or ENTER) key. Then follow the instructions for saving and restoring on your Reference Card. Some computers require a blank disk, initialized and formatted, for saves. Using a disk with data on it (not counting other *Leather Goddesses of Phobos* saves) may result in the loss of that data, depending on your computer.



"Royano, the daughter of Garmyede's King, Memnos, has been kidnapped by the dreaded space pirates of Dianos. The King is offering a reward of one million garmyds for her safe return."

"The princess!" yells Umberto, stunned. "We are engaged to be married this very month! Help me rescue her, and you may claim the entire reward!"

> PUSH THE BUTTON

[Which button do you mean, the grey button, the red button, or the brown button?]

> RED

A plume of fire spews from the tail of the rocket. You lean forward to maintain your balance.

> WAIT

Time passes...

Garmyede appears through the viewport as a tiny disk.

> WAIT

Time passes...

You are now nearing Garmyede orbit. The landing thrusters kick on. Suddenly the ship rocks. "We've been hit!" Umberto shouts. "It's those scummy pirates!" The ship dives toward the surface and crashes lightly just beyond the city limits.

"Just minor damages," Umberto reports after a cursory inspection. "If you can get me a welding torch and a zinc-plated gyroscope, I'll have her repaired in no time. While you're hunting up those parts, I'll find out where those lawless scum have taken Royano." He dashes out of the ship. Through the viewport, you see him disappear among the narrow, twisting streets of Garmyede City.

> GET OUT OF THE ROCKET SHIP

Outskirts of the City

You remember that smell from a heady week you once spent among the vineyards of Io. Someone nearby is opening a bottle of potent champagne.

You hear a sound from the doorway, and spin around as a sunning red-head walks in with two glasses of sparkling champagne. "Ah... I was hoping for some company," she whispers huskily. Studying her as she dims the lights, you decide that Miss Garmyede is even more magnificent in the flesh than she is in the 2036 Miss Solar System calendar.

> TAME

Tame descriptions. (Yawn.)

"Shall we begin the screening of 'La Grande Illusion' now?" asks Miss Garmyede, continuing to dim the lights.

## About the Author

Steve Meretzky (1957-) once enjoyed almost anything that was fun, and virtually everything that was illegal. Although still wanted in several states, he is now a married homeowner and spends most of his time doing lawn.

Other works of interactive fiction by Steve Meretzky:

*Planifall*

*Sorcery*

*The Hitchhiker's Guide to the Galaxy*

(with Douglas Adams)

*A Mind Forever Voyaging*

Books by Steve Meretzky:

*Zork: The Forces of Evil*

*Zork: The Mages' Quest*

*Zork: The Cavern of Doom*

*Zork: Conquest at Quendor*

just press your RETURN (or ENTER) key. You will then get a description of the opening location of the story, Joe's Bar. Then the prompt (>) will appear, indicating that *Leather Goddesses of Phobos* is waiting for your first input.

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To save your place in the story, type SAVE at the prompt (>), and then press the RETURN (or ENTER) key. Then follow the instructions for saving and restoring on your Reference Card. Some computers require a blank disk, initialized and formatted, for saves. Using a disk with data on it (not counting other *Leather Goddesses of Phobos* saves) may result in the loss of that data, depending on your computer. You can save your position as often as you like by using additional blank disks.

You can restore a saved position any time you want. To do so, type RESTORE at the prompt (>), and press the RETURN (or ENTER) key. Then follow the instructions on your Reference Card. You can then continue the story from the point where you used the SAVE command. You can type LOOK for a description of where you are.

*Quitting and restarting:* If you want to start over from the beginning, type RESTART and press the RETURN (or ENTER) key. (This is usually faster than re-booting.) Just to make sure, *Leather Goddesses of Phobos* will ask if you really want to start over. If you do, type Y or YES and press the RETURN (or ENTER) key.

If you want to stop entirely, type QUIT and press the RETURN (or ENTER) key. Once again, *Leather Goddesses of Phobos* will ask if this is really what you want to do.

Remember when you RESTART or QUIT: if you want to be able to return to your current position, you must first use the SAVE command.

## Communicating with Infocom's Interactive Fiction

In *Leather Goddesses of Phobos*, you type your commands in plain English each time you see the prompt (>). *Leather Goddesses of Phobos* usually acts as if your commands begin with "I want to . . .", although you shouldn't actually type those words. You can use words like *THE* if you want, and you can use capital letters if you want; *Leather Goddesses of Phobos* doesn't care either way.

When you have finished typing a command, press the RETURN (or ENTER) key. *Leather Goddesses of Phobos* will then respond, telling you whether your request is possible at this point in the story, and what

- > TAKE MELON AND WHIP
- > DROP THE SPIKED HANDCUFFS, THE CLEAR JELLY, AND THE AXE
- > PUT THE MALE RABBIT AND THE FEMALE RABBIT IN THE CAGE

You can include several sentences on one input line if you separate them by the word THEN or by a period. (Note that each sentence will still count as a turn.) You don't need a period at the end of the input line. For example, you could type all of the following at once, before pressing the RETURN (or ENTER) key:

- > PICK UP THE APPLIANCE. GO EAST THEN CLIMB UNLEATHER HOT TUB. KISS PAT
- If *Leather Goddesses of Phobos* doesn't understand one of the sentences on your input line, or if something unusual happens, it will ignore the rest of your input line (see "Common Complaints" on page N).
- The words IT and ALL can be very useful. For example:

- > FEEL THE LEATHER VEST. TAKE IT. PUT IT ON
- > CLOSE THE HEAVY METAL DOOR. LOCK IT
- > TAKE THE BOTTLE OF PILLS. CLOSE IT. PUT IT IN THE DRAWER.
- > TAKE ALL
- > TAKE ALL THE NAUGHTY PHOTOS
- > DROP ALL BUT THE PIPE AND THE STICK OF INCENSE
- > TAKE ALL FROM THE MEDICINE CHEST
- > PUT ALL IN THE LARGE ORIFICE
- > GIVE ALL BUT THE PANTYHOSE TO THE ARREST-ING OFFICER

The word ALL refers to every visible object except those inside something else. If there were an apple on the ground and an orange inside a cabinet, TAKE ALL would take the apple but not the orange.

There are a few kinds of questions that *Leather*

- > UNLOCK THE DOOR (with the key)
- The door is now unlocked.

- > KILL THE RAPIST (with the insurance policy)
- You read the insurance policy to the rapist, who dies of boredom.

If your command is ambiguous, *Leather Goddesses of Phobos* will ask what you really mean. You can answer most of these questions briefly by supplying the missing information, rather than typing the entire input again. You can do this only at the very next prompt. For example:

- > COVER THE BODY (What do you want to cover the body with?)
- > THE BLANKET
- You drape the blanket loosely over poor Mrs. Filbert.

- > EAT THE MELON (Which melon do you mean, the honeydew melon or the casaba melon?)
- > HONEYDEW
- The honeydew melon is ripe and juicy.

*Leather Goddesses of Phobos* recognizes over 900 words, nearly all that you are likely to use in your commands. However, *Leather Goddesses of Phobos* uses many words in its descriptions that it will not recognize in your commands. For example, you might read, "The salesperson is busy showing some edible earrings to another customer, and doesn't notice you pocketing the key." If *Leather Goddesses of Phobos* doesn't understand the phrases EDIBLE EARRINGS or OTHER CUSTOMER in your input, you can assume that you don't have to refer to them to complete the story; they are only there to provide you with a more



you want to be back to the command.

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When you have finished typing a command, press the RETURN (or ENTER) key. *Leather Goddesses of Phobos* will then respond, telling you whether your request is possible at this point in the story, and what happened as a result.

*Leather Goddesses of Phobos* recognizes your words by their first six letters, and all subsequent letters are ignored. Therefore, SPACESHIP, SPACE-Suits, and SPACESickness would all be treated as the same word by *Leather Goddesses of Phobos*.

To move around, just type the direction you want to go. Directions can be abbreviated: NORTH to N, SOUTH to S, EAST to E, WEST to W, NORTHEAST to NE, NORTHWEST to NW, SOUTHEAST to SE, SOUTHWEST to SW, UP to U, and DOWN to D. IN and OUT will also work in certain places.

*Leather Goddesses of Phobos* understands many different kinds of sentences. Here are several examples. (Note that some of these objects do not actually appear in *Leather Goddesses of Phobos*.)

- > WALK TO THE NORTH
- > GO DOWN
- > NE
- > TAKE THE WHIP
- > READ THE MANUAL
- > LIE DOWN ON THE BED
- > EXAMINE THE LARGE PULSATING POD
- > UNLOCK THE SPIKED HANDCUFFS
- > PUT THE HANDCUFFS ON THE STRANGER
- > SWEAR THE PEANUT BUTTER ON MY STOMACH
- > PUSH THE BLACK BUTTON
- > SHOOT THE VIBRATING RAY GUN AT THE HYPER-VENTILATING ALIEN
- > INJECT MY SISTER WITH THE APHRODISIAC
- > CLIMB THE FENCE
- > LOOK AT THE UNDULATING TENTACLES
- THROUGH THE ELECTRON MICROSCOPE

You can use multiple objects with certain verbs if you separate them by the word AND or by a comma. Some examples:

- > FEEL THE LEATHER VEST. TAKE IT. PUT IT ON
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- INCENSE
- > TAKE ALL FROM THE MEDICINE CHEST
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- > GIVE ALL BUT THE PANTYHOSE TO THE ARRESTING OFFICER

The word ALL refers to every visible object except those inside something else. If there were an apple on the ground and an orange inside a cabinet, TAKE ALL would take the apple but not the orange.

There are three kinds of questions that *Leather Goddesses of Phobos* understands: WHO IS (someone), WHERE IS (something), and WHAT IS (something). For example:

- > WHO IS TIFFANY?
- > WHERE IS THE RUBBER HOSE?
- > WHAT IS A VENUSIAN SLIME BEAST?

You will meet other people and creatures in *Leather Goddesses of Phobos*. You can "talk" to these beings by typing their name, then a comma, then whatever you want to say to them. Here are some examples:

- > BUTCH, HELLO
- > UNCLE SMEDLEY, WHERE ARE MY PAJAMAS?
- > MASSEUCE, GIVE ME A MESSAGE
- > DOCTOR JECKLY, PUT DOWN THAT NEEDLE
- > IRV, OPEN THE CLOSET DOOR. TAKE A SHIRT.
- > MENACING ALIEN, PICK UP THE MENACING ALIEN GUN THEN SHOOT YOURSELF

Notice that in the last two examples, you are giving a person more than one command on the same input line. But remember: Most people in the story don't care for idle chatter. Your deeds will speak louder than your words.

You can use quotes to answer a question or say something "out loud." For example:

- > SAY "HELLO"
- > ANSWER "YES"
- > REPLY "348"

*Leather Goddesses of Phobos* tries to guess what you really mean when you don't give enough information. For example, if you say that you want to do something, but not what you want to do it to or with, *Leather Goddesses of Phobos* will sometimes decide that there is only one possible object you could mean. When it does so, it will tell you. For example:

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- Which melon do you mean, the honeydew melon or the casaba melon?
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## Special Commands

Below are explanations for a number of useful one-word commands. In many cases, these will not count as a turn. Type the command after the prompt (>) and press the RETURN (or ENTER) key.

**AGAIN** — *Leather Goddesses of Phobos* will respond as if you had repeated your previous command. For instance, typing KILL THE RADIUM-POWERED ROBOT WITH THE SWORD then typing AGAIN would be like trying to kill the robot twice in a row. You can abbreviate AGAIN to G.

**BRIEF** — This command tells *Leather Goddesses of Phobos* to give you the full description of a location only the first time you enter it. On subsequent visits, *Leather Goddesses of Phobos* will tell you only the name of the location and the objects present. This is how *Leather Goddesses of Phobos* will normally act, unless you tell it otherwise using the VERBOSE or SUPERBRIEF commands. The SUPERBRIEF command tells *Leather Goddesses of Phobos* to display only the name of a place you have entered, even if you have never been there before. In this mode, *Leather Goddesses of Phobos* will not even mention which objects are present. Of course, you can always get a description of your location and the items there by typing LOOK. In SUPERBRIEF mode, the blank line between turns will be eliminated. This mode is meant for players who are already very familiar with the geography. The VERBOSE command tells *Leather Goddesses of Phobos* that you want a complete description of each location, and the objects in it, every time you enter a location, even if you've been there before.

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MANUAL FOR LEATHER GODDESSES

LAW

**DIAGNOSE**—*Leather Goddesses of Phobos* will give you a medical report of your physical condition.

**INVENTORY**—*Leather Goddesses of Phobos* will list what you are carrying. You can abbreviate INVENTORY to I.

**LEWD**—This gives you the most risque version of *Leather Goddesses of Phobos*. See "The Three Levels of Naughtiness" on page N.

**LOOK**—This tells *Leather Goddesses of Phobos* to describe your location in full detail. You can abbreviate LOOK to L.

**OOPS**—If you accidentally mistype a word, such that *Leather Goddesses of Phobos* doesn't understand it, you can correct yourself at the next prompt by typing OOPS and the correct word. For example, if you typed HAND THE CHAIN SAW TO GRANDMA and were told "I don't know the word 'grandma'!" you could type OOPS GRANDMA rather than retyping the entire sentence.

**QUIT**—This lets you stop. If you want to save your position before quitting, follow the instructions in the "Starting and Stopping" section on page N. You can abbreviate QUIT to Q.

**RESTART**—This stops the story and starts it over from the beginning.

**RESTORE**—This restores a previously saved position. See "Starting and Stopping" on page N for more details.

**SAVE**—This puts a "snapshot" of your current position on your storage disk. You can return to a saved position in the future using the RESTORE command. See "Starting and Stopping" on page N for more details.

**SCRIPT**—This command tells your printer to begin making a transcript of the story as you venture onwards. A transcript may aid your memory but is not necessary. It will work only on certain computers; read your Reference Card for details.

**SUGGESTIVE**—This gives you a moderately risque version of *Leather Goddesses of Phobos*. See "The

**Tips for Novices**

1. Draw a map. It should include each location and the directions connecting it to adjoining locations. When you find yourself in a new location, make a note of any interesting objects there. (See the small sample map that goes along with the sample transcript on page N.) There are 10 possible directions (NORTH, SOUTH, EAST, WEST, NORTHEAST, NORTHWEST, SOUTHEAST, SOUTHWEST, UP, and DOWN) plus IN and OUT.

2. EXAMINE all objects you come across in the story.

3. TAKE all objects you come across in the story. Most objects that you can pick up are important for solving one or more of the puzzles you'll run into.

4. Save your place often. That way, if you mess up or get "killed," you won't have to start over from the beginning. See page N for instructions.

5. Read the story carefully! There are often clues in the descriptions of locations and objects.

6. Try everything you can think of—even strange or dangerous actions are fun and may provide clues: you can always save your position first. Here's a silly example:

> GIVE THE BASKETBALL TO THE LION  
The lion takes an experimental bite out of the basketball but spits it out. It continues to gnaw on your leg.

Here you have a clue that maybe giving something more edible to the lion (that slab of raw meat?) might save your leg.

7. Unlike other "adventure games" you may have played, there are many possible routes to the end of *Leather Goddesses of Phobos*. If you get stuck on one puzzle, move on to another. Some puzzles have more than one solution; other puzzles don't need to be solved at all. Sometimes you will have to solve one puzzle in order to obtain the item(s) or information you need to solve another puzzle.

8. You may find it helpful to go through *Leather Goddesses of Phobos* with another person. Different people may find different puzzles easy and can often

I don't know the word "\_\_\_\_\_." The word you typed is not in the story's vocabulary. Sometimes using a synonym or rephrasing will help. If not, *Leather Goddesses of Phobos* probably doesn't know the idea you were trying to get across.

You used the word "\_\_\_\_\_," in a way that I don't understand. *Leather Goddesses of Phobos* knows the word you typed, but couldn't use it in that sense. Usually this is because *Leather Goddesses of Phobos* knows the word as a different part of speech. For example, if you typed LOWER THE FLAG, you are using LOWER as a verb, but *Leather Goddesses of Phobos* might know LOWER only as an adjective, as in PRESS THE LOWER BUTTON.

There was no verb in that sentence! Unless you are answering a question, each sentence must have a verb (or one of the special commands).

There seems to be a noun missing in that sentence. This usually means your sentence was incomplete, such as EAT THE BLUE or PUT THE BOOK IN THE.

There were too many nouns in that sentence. An example is PUT THE SOUP IN THE BOWL WITH THE LADLE, which has three noun "phrases," one more than *Leather Goddesses of Phobos* can digest in a single action.

Come again? You pressed the RETURN (or ENTER) key without typing anything.

You can't see only \_\_\_\_\_ here! The object you referred to was not accessible. It may be somewhere else, for instance, or present but in a closed container.

The other object[s] that you mentioned isn't [aren't] here. You referred to one or more objects in the same sentence, some of which aren't present or accessible.

You can't use multiple [in]direct objects with "\_\_\_\_\_." You can use multiple objects (that is, nouns or noun phrases separated by AND or a comma) or the word ALL only with certain verbs. Among the more useful of these verbs are TAKE, DROP, and PUT. An example of a verb that will not work with multiple objects

FOR YOUR  
RECORDS

**RESTART**—This stops the story and starts it over from the beginning.

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**SUGGESTIVE**—This gives you a moderately risqué version of *Leather Goddesses of Phobos*. See "The Three Levels of Naughtiness" on page N.

**STATUS**—This will give you a bunch of information: your current mode of descriptiveness, the level of "basedness" you're playing at, your score, a ranking on your score, and the number of turns you've taken.

**SUPERBRIEF**—This command tells *Leather Goddesses of Phobos* to give you the sparest level of descriptiveness. See **BRIEF** above.

**TAME**—This gives you a very wholesome version of *Leather Goddesses of Phobos*. See "The Three Levels of Naughtiness" on page N.

**UNSCRIPT**—This commands your printer to stop making a transcript.

**VERBOSE**—This command tells *Leather Goddesses of Phobos* to give you the wordiest level of descriptiveness. See **BRIEF** above.

**VERSION**—*Leather Goddesses of Phobos* responds by showing you the release number and the serial number of your copy of the story. Please include this information if you ever report a "bug" in the story.

**WAIT**—This will cause time in the story to pass. Nothing in the story will happen until you type a sentence and press the **RETURN** (or **ENTER**) key. You could leave your computer, take a nap, eat lunch, take a ride in a hovercraft, compose a sonnet about the mating habits of baboons, and return to the story to find that nothing has changed. You can use **WAIT** to make time pass in the story without doing anything. For example, if you met a talking baboon, you might **WAIT** to see if it will say anything; if you were in a moving hovercraft, you might **WAIT** to see where it goes. You can abbreviate **WAIT** to **Z**.

> **GIVE THE BASKETBALL TO THE LION**  
The lion takes an experimental bite out of the basketball but spits it out. It continues to gnaw on your leg.  
Here you have a clue that maybe giving something more edible to the lion (that slab of raw meat?) might save your leg.

7. Unlike other "adventure games" you may have played, there are many possible routes to the end of *Leather Goddesses of Phobos*. If you get stuck on one puzzle, move on to another. Some puzzles have more than one solution; other puzzles don't need to be solved at all. Sometimes you will have to solve one puzzle in order to obtain the item(s) or information you need to solve another puzzle.

8. You may find it helpful to go through *Leather Goddesses of Phobos* with another person. Different people may find different puzzles easy and can often complement each other.

9. If you really have difficulty, you can order a hint booklet and a complete map using the order form in your package. You don't need this booklet to enjoy the story, but it will make solving the puzzles easier.

10. Read the sample transcript on page N to get a feel for how Infocon's interactive fiction works.

11. You can word a command in many different ways. For example, if you were tired, or wanted to climb between the sheets for some other reason, you could type in any of the following:

> **GET IN BED**

> **GET ONTO THE BED**

> **LIE DOWN ON THE BED**

If you type in a command that *Leather Goddesses of Phobos* doesn't understand, try rephrasing the command or using synonyms. If *Leather Goddesses of Phobos* still doesn't understand your command, you are almost certainly trying something that is not important in continuing your adventure.

## Common Complaints

*Leather Goddesses of Phobos* will complain if you type a command that confuses it completely. *Leather Goddesses of Phobos* will then ignore the rest of the input line. (Certain events, such as being attacked or walking into a wall, may also cause *Leather Goddesses of Phobos* to ignore the rest of your command, since the event may have changed your situation drastically.) Some of *Leather Goddesses of Phobos*'s complaints:

action.  
Come again? You pressed the **RETURN** (or **ENTER**) key without typing anything.  
You can't see only \_\_\_\_\_ here! The object you referred to was not accessible. It may be somewhere else, for instance, or present but in a closed container.

The other object(s) that you mentioned isn't [aren't] here. You referred to one or more objects in the same sentence, some of which aren't present or accessible.

You can't use multiple [n]direct objects with "\_\_\_\_". You can use multiple objects (that is, nouns or noun phrases separated by **AND** or a comma) or the word **ALL** only with certain verbs. Among the more useful of these verbs are **TAKE**, **DROP**, and **PUT**. An example of a verb that will not work with multiple objects is **EXAMINE**; you couldn't say **EXAMINE ALL** or **EXAMINE THE BOWL AND THE SWORD**.

You can't go that way. There is no passage or exit in the direction you want to move.

That sentence isn't one I recognize. The sentence you typed may have been gibberish, such as **TAKE ROPE WITH READ**. Or you may have typed a reasonable sentence but used a syntax that *Leather Goddesses of Phobos* does not recognize, such as **REACH UNDER THE GARMENT**. Try rephrasing the sentence.

## We're Never Satisfied

Among the authors at Infocon, our motto is "screw the marketeers and accountants, it'll be done when it's done." We take great pride in the quality of our stories, honing and perfecting them to the finest detail. But eventually agents of evil, dressed in black, slip into our development area when it's deserted (usually around 9:00 a.m.), and soon a not-nearly-ready-for-release story is appearing on besiceller lists. So even after they're "out the door," we keep making additional improvements.

Your input is important. Despite a load of testing, some "bugs" lie dormant until thousands of you begin brutally assailing the program in your various inimitable fashions. If you find a bug, or if you think a certain puzzle was too hard or too easy, or if you just want to tell us what a bunch of lascivious group of degenerate perverts we are, drop us a note! We love every excuse to stop working, and a letter from you is just such an excuse! Write to:



Three Levels of Naughtiness" on page N.

**STATUS**—This will give you a bunch of information: your current mode of descriptiveness, the level of "adulthood" you're playing at, your score, a ranking based on your score, and the number of turns you've taken.

**SUPERBRIEF**—This command tells *Leather Goddesses of Phobos* to give you the sparest level of descriptiveness. See **BRIEF** above.

**TAME**—This gives you a very wholesome version of *Leather Goddesses of Phobos*. See "The Three Levels of Naughtiness" on page N.

**UNSCRIPT**—This commands your printer to stop making a transcript.

**VERBOSE**—This command tells *Leather Goddesses of Phobos* to give you the wordiest level of descriptiveness. See **BRIEF** above.

**VERSION**—*Leather Goddesses of Phobos* responds by showing you the release number and the serial number of your copy of the story. Please include this information if you ever report a "bug" in the story.

**WAIT**—This will cause time in the story to pass. Nothing in the story will happen until you type a sentence and press the RETURN (or ENTER) key. You could leave your computer, take a nap, eat lunch, take a ride in a hovercraft, compose a sonnet about the mating habits of baboons, and return to the story to find that nothing has changed. You can use **WAIT** to make time pass in the story without doing anything. For example, if you met a talking baboon, you might **WAIT** to see if it will say anything; if you were in a moving hovercraft, you might **WAIT** to see where it goes. You can abbreviate **WAIT** to **Z**.

complement each other.

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FILE 1-5 PROOF1 03-04-86 LAW 0304-A107HPD 11 LAW  
WRIGHTSON TYPOGRAPHERS W46982  
INFOCOM INC.  
MANUAL FOR LEATHER GODDESSES

Infocom, Inc.  
125 CambridgePark Drive  
Cambridge, MA 02140  
Attn: TRENT or TIFFANY

## If You Have Technical Problems

You can call the Infocom Technical Support Team to report "bugs" and technical problems, but *not* for hints to solve puzzles, at (617) 576-3190. If your disk develops a problem within ninety (90) days after purchase, we will replace it at no charge. Otherwise, there is a replacement fee of \$5 (U.S. currency). If you call to report a bug, please provide your release number, which you can find by typing VERSION. Please return your registration card if you'd like to be on our mailing list and receive our newsletter, *The New York Times*.

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## Quick Reference Guide

- To start the story ("boot up"), see the separate Reference Card in your *Leather Goddesses of Phobos* package.
- When you see the prompt (>) on your screen, *Leather Goddesses of Phobos* is waiting for your input. There are four kinds of sentences or commands that *Leather Goddesses of Phobos* understands:
  - Direction commands: To move from place to place, just type the direction you want to go: NORTH, SOUTH, EAST, WEST, NORTHEAST, NORTHWEST, SOUTHEAST, SOUTHWEST, UP, DOWN, IN, or OUT.
  - Actions: Just type whatever you want to do. Some examples: READ THE BOOK or OPEN THE DOOR or LOOK THROUGH THE WINDOW or GIVE THE BALL TO THE CAT. Once you're familiar with simple commands, try the more complex ones described in "Communicating with Infocom's Interactive Fiction" on page N.
  - Commands given to other characters: To talk to characters in the story, type their name, then a comma, then what you want to say to them. For example: FRED, TELL ME ABOUT THE STORM or OLD MAN, FOLLOW ME.
  - Special commands: Some commands, such as INVENTORY or DIAGNOSE, give you specific information or affect your output. A list of these appears in the "Special Commands" section on page N.
- After typing your sentence or command, you must press the RETURN (or ENTER) key before *Leather Goddesses of Phobos* will respond.
- On most computers, your screen will display a special line called the status line. It tells you the name of your current location, your score, and the number of turns you have taken so far in the story.



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5. You can pick up and carry many of the items you'll find in the story. For example, if you type TAKE THE TUBE OF JELLY, you will be carrying it. Type INVENTORY to see a list of the items you are carrying.

6. When you want to stop, save your place for later, or start over, read the "Starting and Stopping" section on page N.

7. If you have trouble, refer to the specific section of the manual for more detailed instructions.

## END OF FILE 1

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END OF FILE 1

## Instruction Manual for *Leather Goddesses of Phobos*

If you've never played Infocom's interactive fiction before, you should read this entire instruction manual.

If you're an experienced Infocom player, just read *Section I: About Leather Goddesses of Phobos*.

## TABLE OF CONTENTS

### *Section I: About Leather Goddesses of Phobos*

Preface to the Story	Page 13
Some Recognized Verbs	13
The Three Levels of Naughtiness	13
Sample Transcript and Map	14
About the Author	16

### *Section II: About Infocom's Interactive Fiction*

An Overview	17
• What is interactive fiction?	
• Moving around	
• Turns and scoring	
Starting and Stopping	17
• "Booting up"	
• Saving and restoring	
• Quitting and restarting	
Communicating with Infocom's Interactive Fiction	18
• Basic sentences	
• Complex sentences	
• Talking to characters in the story	
• Vocabulary limitations	
Special Commands	20
• Tips for Novices	21
• Eleven useful pointers about interactive fiction	
Common Complaints	22
We're Never Satisfied	23
If You Have Technical Problems	23
Copyright and Warranty Information	23
Quick Reference Guide	24
A description of the most important things to know about interactive fiction	

## SECTION I: ABOUT *LEATHER GODDESSES OF PHOBOS*

### Preface to the Story

1936. In the United States, a new miracle fabric called nylon was becoming popular, Alf Landon was running for President, Victor Hess had won the Nobel Prize for Physics for discovering cosmic radiation, *Gone With the Wind* was the best-selling novel, and steak cost twenty-five cents a pound. Elsewhere, black track star Jesse Owens was embarrassing Adolph Hitler by winning four gold medals at the Berlin Olympics, Edward the VIII of England was abdicating his throne to marry a commoner, the Spanish Civil War was beginning to heat up, and the Leather Goddesses of Phobos were preparing to invade the Earth and turn it into their private pleasure world.

Don't let anyone tell you that nothing ever happens in Upper Sandusky, Ohio, because on this day in 1936, you're snatched out of your favorite bar—kidnapped by minions of the evil Leather Goddesses. You are brought back to Phobos as an experimental subject, as preparations continue to enslave every man and woman on Earth.

If you succeed in escaping the clutches of the Leather Goddesses, you will begin an odyssey the likes of which you have never even imagined (except, perhaps, in certain very enjoyable dreams). With your loyal friend and fellow Earthmate at your side, you will begin a naughty, bawdy, rowdy, rousing and very, very amusing romp across the solar system. Your mission, should you be able to catch your breath long enough to think about it, is to collect the materials you'll need to ultimately defeat the Leather Goddesses of Phobos and save humanity! Are you "up" for the job?

### Some Recognized Verbs

This is only a partial list of the verbs that *Leather Goddesses of Phobos* understands. There are many more. Some of the verbs listed can be found in all Infocom stories; others are included especially for *Leather Goddesses of Phobos*. Remember you can use a variety of prepositions with some verbs. (For example, LOOK can become LOOK INSIDE, LOOK BEHIND, LOOK UNDER, LOOK THROUGH, LOOK AT, and so on.)

ANSWER	EAT	LOOK	SHOW
APPLY	EMPTY	MAKE	SIT
ASK	ENTER	MARRY	SLEEP
ATTACK	EXAMINE	MEASURE	SMELL
BEND	EXIT	OPEN	STAIN
BITE	FOLLOW	POINT	STAND
BLOW	GIVE	POUR	TAKE
BOARD	HIDE	PULL	TASTE
BREAK	JUMP	PUSH	THROW
BURN	KICK	PUT	TIE
BUY	KISS	READ	TOUCH
CLIMB	KNOCK	REMOVE	TURN
CLOSE	LICK	RIP	UNTIE
COUNT	LIE	ROLL	WALK
DROP	LISTEN	SEARCH	WEAR

### The Three Levels of Naughtiness

You can select from among three levels of naughtiness. The first is the TAME level, which has absolutely no "bad" language or sex-related situations. Next is the SUGGESTIVE level, which includes some naughty language and sexual innuendo, but nothing that you wouldn't see on network TV. Finally, if you're feeling truly risqué, there's our LEWD level, which includes most of George Carlin's Seven Words You Can't Say on Television as well as examples of almost graphic sex. Naturally, most people find the LEWD level the most fun. You can roughly equate these three levels with the G, PG, and R movie ratings. The story will always begin in the SUGGESTIVE level. The STATUS command will tell you your current naughtiness level.



## Sample Transcript and Map

This transcript is not from *Leather Goddesses of Phobos*, but it does show many of the typical commands you might use in the story. It contains some simple puzzles and their solutions, and it will give you a good idea of how Infocom's interactive fiction works. The player's commands appear in capital letters after each prompt (>). The map represents the terrain in the sample transcript as you might have drawn it. NOTE: In this sample transcript, you play a male character. In *Leather Goddesses of Phobos* you can be either a male or a female character.

### In Space

You are floating in outer space just "west" of your spaceship. A tiny asteroid lies below you.

#### > INVENTORY

You have a plasma grenade, a pink feather duster, and a radium-powered radio.

#### > GO DOWN

On An Asteroid

This is a godforsaken hunk of rock with nothing to recommend it. The horizon is deceptively close, forming a craggy circle around you in every direction.

Your rocket ship is floating a hundred feet above you.

#### > WALK EAST

Other Side of the Asteroid

Your short hike has taken you to the other side of the asteroid, which is as ugly and barren as the first side.

A human is tied to a stake here. Nearby, a tribe of rock-creatures are foraging around for chunks of ice. They obviously intend for this poor fellow to be frozen at the stake. Not surprising, considering how much rock-creatures love a good frozen steak.

#### > ASK THE HUMAN ABOUT THE ROCK CREATURES

"Thank the great red spot of Jupiter! A fellow human! Get me outta here before those rock-creatures turn me into a human popsicle!"

"There's some nice ice over here!" says one of the rock-creatures in a typically gravelly voice.

#### > EXAMINE THE PLASMA GRENADE

The deadliest weapon this side of Pluto, a plasma grenade is activated by pulling the pin and throwing it—as quickly as possible—at the person or thing you intend to turn into very tiny sub-atomic particles.

One of the rock-creatures stumbles across some particularly frigid frozen methane, and scrapes its stony claws together in delightful anticipation.

"By the molten pools of Mercury, hurry up!" says the human at the stake.

#### > PULL THE PIN

The pin slides out smoothly. The grenade throbs with unleashed power.

"Isn't this enough ice?" growls the youngest rock-creature.

#### > THROW THE GRENADE AT THE ROCK CREATURES

BOOM! The air is filled with a fine dust that one usually associates with vaporized rock-creatures. "Good show! By the way, I am Umberto, from Ganymede. I pledge that I shall someday repay this debt. Now unfie me, will ya?"

#### > UNTIE UMBERTO

You release Umberto from the stake.

#### > UMBERTO, FOLLOW ME

"You bet!"

#### > NORTH

On An Asteroid

Your rocket ship is floating a hundred feet above you. Umberto follows faithfully.

#### > SOUTHWEST

Other Side of Asteroid

Umberto is right behind you every step of the way.

> AGAIN

On An Asteroid

Your rocket ship is floating a hundred feet above you.

Like a loyal friend, Umberto stays at your side.

> JUMP UP

This asteroid has almost no gravity, and you jump upwards with ease...

In Space

Umberto arrives a second later.

> ENTER THE ROCKET SHIP

Your Spaceship

You can see a calendar and a packing crate here.

"Nice ship," says Umberto, who obviously knows a nice ship when he sees one.

> READ THE CALENDAR. OPEN THE PACKING CRATE

It's the Miss Solar System Calendar for 2036, currently open to February. February features Miss Ganymede, a stunning redhead in a see-through spacesuit. Her seductive pose leaves you aching.

Opening the packing crate reveals a sonic blaster.

> LOOK

Your Spaceship

This sleek rocket, built by Uranus Metalworks, is the fleetest little baby in the spacelanes. The controls are simple and well-labelled. The only exit is on the western side of the cabin.

You can see a calendar and a packing crate here. The packing crate contains a sonic blaster.

> EXAMINE THE CONTROLS

The controls consist of three buttons: a gray button marked "Lunar Base," a red button labelled "Ganymede City," and a brown button that reads "The Asteroid Where You Just Killed the Rock Creatures."

> TAKE THE SONIC BLASTER

Taken.

> INVENTORY

You are carrying a sonic blaster, a grenade pin, a pink feather duster, and a radium-powered radio.

> TURN ON THE RADIO

The radio hums to life. You tune in to your usual channel, currently filled with innocuous deep space chatter. Suddenly, a message blasts through louder than the rest.

"Royana, the daughter of Ganymede's King Menthos, has been kidnapped by the dreaded space pirates of Deimos. The King is offering a reward of one million ganymids for her safe return."

"The princess!" yells Umberto, stunned. "We are engaged to be married this very month! Help me rescue her, and you may claim the entire reward!"

> PUSH THE BUTTON

[Which button do you mean, the gray button, the red button, or the brown button?]

> RED

A plume of fire spews from the tail of the rocket. You lean forward to maintain your balance.

> WAIT

Time passes...

Ganymede appears through the viewport as a tiny disk.

> WAIT

Time passes...

You are now nearing Ganymede orbit. The landing thrusters kick on. Suddenly the ship rocks. "We've been hit!" Umberto shouts. "It's those scurvy pirates!" The ship dives toward the surface and crashes lightly just beyond the city limits.

"Just minor damages," Umberto reports after a cursory inspection. "If you can get me a welding torch and a zinc-plated gyroscope, I'll have her repaired in no time. While you're hunting up those parts, I'll find out where those lawless scum have taken Royana." He dashes out of the ship. Through the viewport, you see him disappear among the narrow, twisting streets of Ganymede City.

> GET OUT OF THE ROCKET SHIP

Outskirts of the City

You are on the edge of Ganymede City, which has been called the roughest town in the solar system. Your rocket can be entered to the east. A dilapidated building lies to the north, and a seedy alley leads off to the southwest.

> ENTER THE SEEDY ALLEY

Alley

This is a blind alley, curving from the mouth of the alley, toward the northeast, to a featureless, unscalable wall just south of you.

Although it's a blind alley, you have no trouble seeing the pack of thieves and cutthroats which have just entered behind you.

> FIRE THE SONIC BASTER AT THE FEATURELESS WALL

[I don't know the word "baster."]

> OOPS BLASTER

Completely eerie—an explosion of this magnitude should make SOME noise, right? In any case, the silent explosion leaves a gaping hole in the wall to the south.

The lowlifes draw closer. They also draw knives.

> SOUTH

As you pass through the opening in the wall, it collapses behind you, blocking the pack of thieves.

Plush Bedroom

This luxurious boudoir is lined with soft cushions and draped with the sheerest silks you've ever seen. The carpet is so thick and soft that you remove your boots without even thinking about it. A delicious aroma fills the room.

A glass case stands next to the door at the eastern side of the room. The glass case contains a zinc-plated gyroscope.

> SMELL THE AROMA

[Scratch spot number nine, then hit the RETURN key.]

You remember that smell from a heady week you once spent among the vineyards of Io. Someone nearby is opening a bottle of potent champagne.

You hear a sound from the doorway, and spin around as a stunning redhead walks in with two glasses of sparkling champagne. "Ah... I was hoping for some company," she whispers huskily. Studying her as she dims the lights, you decide that Miss Ganymede is even more magnificent in the flesh than she is in the 2036 Miss Solar System calendar.

> TAME

Tame descriptions. (Yawn.)

"Shall we begin the screening of 'La Grande Illusion' now?" asks Miss Ganymede, continuing to dim the lights.

About the Author

Steve Meretzky (1957-) once enjoyed almost anything that was fun, and virtually everything that was illegal. Although still wanted in several states, he is now a married homeowner and spends most of his time doing the lawn.

Other works of interactive fiction by Steve Meretzky:

*Planetfall*

*Sorcerer*

*The Hitchhiker's Guide to the Galaxy* (with

· Douglas Adams)

*A Mind Forever Voyaging*

Books by Steve Meretzky:

*Zork: The Forces of Krill*

*Zork: The Malifestro Quest*

*Zork: The Cavern of Doom*

*Zork: Conquest at Quendor*

## SECTION II: ABOUT INFOCOM'S INTERACTIVE FICTION

### An Overview

Interactive fiction is a story in which *you* are the main character. Your own thinking and imagination determine the actions of that character and guide the story from start to finish.

Each work of interactive fiction, such as *Leather Goddesses of Phobos*, presents you with a series of locations, items, characters, and events. You can move from place to place, use the objects you find, and interact with the other characters, to affect the outcome of the story. An important element of interactive fiction is puzzle-solving. You should think of a locked door or a ferocious beast not as a permanent obstacle, but merely as a puzzle to be tackled. Solving puzzles will frequently involve bringing a certain item with you, and then using it in the proper way.

In *Leather Goddesses of Phobos*, time passes only in response to your input, with each input counting as one turn. Nothing happens until you type a sentence and press the RETURN (or ENTER) key, so you can plan your turns as slowly and carefully as you want.

To measure your progress, *Leather Goddesses of Phobos* keeps track of your score. You may get points for solving puzzles, performing certain actions, or visiting certain locations. You will also be assigned a rank based on your score.

### Starting and Stopping

*Starting the story:* To load *Leather Goddesses of Phobos*, follow the instructions on the Reference Card in your package.

To get past the opening screen and into the story, just press your RETURN (or ENTER) key. You will then get a description of the opening location of the story, Joe's Bar. Then the prompt (>) will appear, indicating that *Leather Goddesses of Phobos* is waiting for your first input.

Here's a quick exercise to help you get accustomed to interacting with *Leather Goddesses of Phobos*. Type the following command first:

> INVENTORY

Then press the RETURN (or ENTER) key. *Leather Goddesses of Phobos* will respond by telling you what you are holding.

Then try:

> READ THE COMIC BOOK

After you press the RETURN (or ENTER) key, *Leather Goddesses of Phobos* will again respond. Now you decide what to do next.

*Saving and restoring:* It will probably take you many days to complete *Leather Goddesses of Phobos*. Using the SAVE feature, you can continue the story at a later time without having to start over from the beginning, just as you can place a bookmark in a book you are reading. SAVE puts a "snapshot" of your place in the story onto another disk. You should also save your place before (or after) trying something dangerous or tricky. That way, even if you get lost or "killed" in the story, you can return to your saved position.

To save your place in the story, type SAVE at the prompt (>), and then press the RETURN (or ENTER) key. Then follow the instructions for saving and restoring on your Reference Card. Some computers require a blank disk, initialized and formatted, for saves. Using a disk with data on it (not counting other *Leather Goddesses of Phobos* saves) may result in the loss of that data, depending on your computer. You can save your position as often as you like by using additional blank disks.

You can restore a saved position any time you want. To do so, type RESTORE at the prompt (>), and press the RETURN (or ENTER) key. Then follow the instructions on your Reference Card. You can then continue the story from the point where you used the SAVE command. You can type LOOK for a description of where you are.

*Quitting and restarting:* If you want to start over from the beginning, type RESTART and press the RETURN (or ENTER) key. (This is usually faster than re-booting.) Just to make sure, *Leather Goddesses of Phobos* will ask if you really want to start over. If you do, type Y or YES and press the RETURN (or ENTER) key.

If you want to stop entirely, type QUIT and press the RETURN (or ENTER) key. Once again, *Leather Goddesses of Phobos* will ask if this is really what you want to do.

Remember when you RESTART or QUIT: if you want to be able to return to your current position, you must first use the SAVE command.



## Communicating with Infocom's Interactive Fiction

In *Leather Goddesses of Phobos*, you type your commands in plain English each time you see the prompt (>). *Leather Goddesses of Phobos* usually acts as if your commands begin with "I want to . . ." although you shouldn't actually type those words. You can use words like THE if you want, and you can use capital letters if you want; *Leather Goddesses of Phobos* doesn't care either way.

When you have finished typing a command, press the RETURN (or ENTER) key. *Leather Goddesses of Phobos* will then respond, telling you whether your request is possible at this point in the story, and what has happened as a result.

*Leather Goddesses of Phobos* recognizes your words by their first six letters, and all subsequent letters are ignored. Therefore, SPACESHIP, SPACESuits, and SPACESickness would all be treated as the same word by *Leather Goddesses of Phobos*.

To move around, just type the direction you want to go. Directions can be abbreviated: NORTH to N, SOUTH to S, EAST to E, WEST to W, NORTHEAST to NE, NORTHWEST to NW, SOUTHEAST to SE, SOUTHWEST to SW, UP to U, and DOWN to D. IN and OUT will also work in certain places.

*Leather Goddesses of Phobos* understands many different kinds of sentences. Here are several examples. (Note that some of these objects do not actually appear in *Leather Goddesses of Phobos*.)

> WALK TO THE NORTH  
> GO DOWN  
> NE  
> TAKE THE WHIP  
> READ THE MANUAL  
> LIE DOWN ON THE BED  
> EXAMINE THE LARGE PULSATING POD  
> UNLOCK THE SPIKED HANDCUFFS  
> PUT THE HANDCUFFS ON THE STRANGER  
> SMEAR THE PEANUT BUTTER ON MY STOMACH  
> PUSH THE BLACK BUTTON  
> SHOOT THE VIBRATING RAY GUN AT THE HYPER-VENTILATING ALIEN  
> INJECT MY SISTER WITH THE APHRODISIAC  
> CLIMB THE FENCE  
> LOOK AT THE UNDULATING TENTACLES THROUGH THE ELECTRON MICROSCOPE

You can use multiple objects with certain verbs if you separate them by the word AND or by a comma. Some examples:

> TAKE MELON AND WHIP  
> DROP THE SPIKED HANDCUFFS, THE CLEAR JELLY, AND THE AXE  
> PUT THE MALE RABBIT AND THE FEMALE RABBIT IN THE CAGE

You can include several sentences on one input line if you separate them by the word THEN or by a period. (Note that each sentence will still count as a turn.) You don't need a period at the end of the input line. For example, you could type all of the following at once, before pressing the RETURN (or ENTER) key:

> PICK UP THE APPLIANCE. GO EAST THEN CLIMB IN THE HOT TUB. KISS PAT

If *Leather Goddesses of Phobos* doesn't understand one of the sentences on your input line, or if something unusual happens, it will ignore the rest of your input line (see "Common Complaints" on page 22).

The words IT and ALL can be very useful. For example:

> FEEL THE LEATHER VEST. TAKE IT. PUT IT ON  
> CLOSE THE HEAVY METAL DOOR. LOCK IT  
> TAKE THE BOTTLE OF PILLS. CLOSE IT. PUT IT IN THE DRAWER.  
> TAKE ALL  
> TAKE ALL THE NAUGHTY PHOTOS  
> DROP ALL BUT THE PIPE AND THE STICK OF INCENSE  
> TAKE ALL FROM THE MEDICINE CHEST  
> PUT ALL IN THE LARGE ORIFICE  
> GIVE ALL BUT THE PANTYHOSE TO THE ARRESTING OFFICER

The word ALL refers to every visible object except those inside something else. If there were an apple on the ground and an orange inside a cabinet, TAKE ALL would take the apple but not the orange.

There are three kinds of questions that *Leather Goddesses of Phobos* understands: WHO IS (someone), WHERE IS (something), and WHAT IS (something). For example:

> WHO IS TIFFANY?  
> WHERE IS THE RUBBER HOSE?  
> WHAT IS A VENUSIAN SLIME BEAST?

You will meet other people and creatures in *Leather Goddesses of Phobos*. You can "talk" to these beings by typing their name, then a comma, then whatever you want to say to them. Here are some examples:

> BUTCH, HELLO  
> UNCLE SMEDLEY, WHERE ARE MY PAJAMAS?  
> MASSEUSE, GIVE ME A MASSAGE  
> DOCTOR JECKYLL, PUT DOWN THAT NEEDLE  
> IRV, OPEN THE CLOSET DOOR. TAKE A SHIRT.  
> MENACING ALIEN, PICK UP THE MENACING  
ALIEN GUN THEN SHOOT YOURSELF

Notice that in the last two examples, you are giving a person more than one command on the same input line. But remember: Most people in the story don't care for idle chatter. Your deeds will speak louder than your words.

You can use quotes to answer a question or say something "out loud." For example:

> SAY "HELLO"  
> ANSWER "YES"  
> REPLY "348"

*Leather Goddesses of Phobos* tries to guess what you really mean when you don't give enough information. For example, if you say that you want to do something, but not what you want to do it to or with, *Leather Goddesses of Phobos* will sometimes decide that there is only one possible object you could mean. When it does so, it will tell you. For example:

> UNLOCK THE DOOR  
(with the key)

The door is now unlocked.

or

> KILL THE RAPIST  
(with the insurance policy)

You read the insurance policy to the rapist, who dies of boredom.

If your command is ambiguous, *Leather Goddesses of Phobos* will ask what you really mean. You can answer most of these questions briefly by supplying the missing information, rather than typing the entire input again. You can do this only at the very next prompt. For example:

> COVER THE BODY

What do you want to cover the body with?

> THE BLANKET

You drape the blanket loosely over poor Mrs. Filbert.

or

> EAT THE MELON

Which melon do you mean, the honeydew melon or the casa'ba melon?

> HONEYDEW

The honeydew melon is ripe and juicy.

*Leather Goddesses of Phobos* recognizes over 900 words, nearly all that you are likely to use in your commands. However, *Leather Goddesses of Phobos* uses many words in its descriptions that it will not recognize in your commands. For example, you might read, "The salesperson is busy showing some edible earrings to another customer, and doesn't notice you pocketing the key." If *Leather Goddesses of Phobos* doesn't understand the phrases EDIBLE EARRINGS or OTHER CUSTOMER in your input, you can assume that you don't have to refer to them to complete the story; they are only there to provide you with a more vivid description of where you are or what is going on.

## Special Commands

Below are explanations for a number of useful one-word commands. In many cases, these will not count as a turn. Type the command after the prompt (>) and press the RETURN (or ENTER) key.

**AGAIN**—*Leather Goddesses of Phobos* will respond as if you had repeated your previous command. For instance, typing KILL THE RADIUM-POWERED ROBOT WITH THE SWORD then typing AGAIN would be like trying to kill the robot twice in a row. You can abbreviate AGAIN to G.

**BRIEF**—This command tells *Leather Goddesses of Phobos* to give you the full description of a location only the first time you enter it. On subsequent visits, *Leather Goddesses of Phobos* will tell you only the name of the location and the objects present. This is how *Leather Goddesses of Phobos* will normally act, unless you tell it otherwise using the VERBOSE or SUPERBRIEF commands. The SUPERBRIEF command tells *Leather Goddesses of Phobos* to display only the name of a place you have entered, even if you have never been there before. In this mode, *Leather Goddesses of Phobos* will not even mention which objects are present. Of course, you can always get a description of your location and the items there by typing LOOK. In SUPERBRIEF mode, the blank line between turns will be eliminated. This mode is meant for players who are already very familiar with the geography. The VERBOSE command tells *Leather Goddesses of Phobos* that you want a complete description of each location, and the objects in it, every time you enter a location, even if you've been there before.

**DIAGNOSE**—*Leather Goddesses of Phobos* will give you a medical report of your physical condition.

**INVENTORY**—*Leather Goddesses of Phobos* will list what you are carrying. You can abbreviate INVENTORY to I.

**LEWD**—This gives you the most risqué version of *Leather Goddesses of Phobos*. See "The Three Levels of Naughtiness" on page 13.

**LOOK**—This tells *Leather Goddesses of Phobos* to describe your location in full detail. You can abbreviate LOOK to L.

**OOPS**—If you accidentally mistype a word, such that *Leather Goddesses of Phobos* doesn't understand it, you can correct yourself at the next prompt by typing OOPS and the correct word. For example, if you typed HAND THE CHAIN SAW TO GARNDMA and were told "[I don't know the word 'garndma']" you could type OOPS GRANDMA rather than retyping the entire sentence.

**QUIT**—This lets you stop. If you want to save your position before quitting, follow the instructions in the "Starting and Stopping" section on page 17. You can abbreviate QUIT to Q.

**RESTART**—This stops the story and starts it over from the beginning.

**RESTORE**—This restores a previously saved position. See "Starting and Stopping" on page 17 for more details.

**SAVE**—This puts a "snapshot" of your current position on your storage disk. You can return to a saved position in the future using the RESTORE command. See "Starting and Stopping" on page 17 for more details.

**SCRIPT**—This command tells your printer to begin making a transcript of the story as you venture onwards. A transcript may aid your memory but is not necessary. It will work only on certain computers; read your Reference Card for details.

**SUGGESTIVE**—This gives you a moderately risqué version of *Leather Goddesses of Phobos*. See "The Three Levels of Naughtiness" on page 13.

**STATUS**—This will give you a bunch of information: your current mode of descriptiveness, the level of "adulthood" you're playing at, your score, a ranking based on your score, and the number of turns you've taken.

**SUPERBRIEF**—This command tells *Leather Goddesses of Phobos* to give you the sparest level of descriptiveness. See BRIEF above.

**TAME**—This gives you a very wholesome version of *Leather Goddesses of Phobos*. See "The Three Levels of Naughtiness" on page 13.

**UNSCRIPT**—This commands your printer to stop making a transcript.

**VERBOSE**—This command tells *Leather Goddesses of Phobos* to give you the wordiest level of descriptiveness. See BRIEF above.



**VERSION**—*Leather Goddesses of Phobos* responds by showing you the release number and the serial number of your copy of the story. Please include this information if you ever report a “bug” in the story.

**WAIT**—This will cause time in the story to pass. Nothing in the story will happen until you type a sentence and press the RETURN (or ENTER) key. You could leave your computer, take a nap, eat lunch, take a ride in a hovercraft, compose a sonnet about the mating habits of baboons, and return to the story to find that nothing has changed. You can use WAIT to make time pass in the story without doing anything. For example, if you met a talking baboon, you might WAIT to see if it will say anything; if you were in a moving hovercraft, you might WAIT to see where it goes. You can abbreviate WAIT to Z.

## Tips for Novices

1. Draw a map. It should include each location and the directions connecting it to adjoining locations. When you find yourself in a new location, make a note of any interesting objects there. (See the small sample map that goes along with the sample transcript on page 14.) There are 10 possible directions (NORTH, SOUTH, EAST, WEST, NORTHEAST, NORTHWEST, SOUTHEAST, SOUTHWEST, UP, and DOWN) plus IN and OUT.
2. EXAMINE all objects you come across in the story.
3. TAKE all objects you come across in the story. Most objects that you can pick up are important for solving one or more of the puzzles you'll run into.
4. Save your place often. That way, if you mess up or get “killed,” you won't have to start over from the beginning. See page 17 for instructions.
5. Read the story carefully! There are often clues in the descriptions of locations and objects.

6. Try everything you can think of—even strange or dangerous actions are fun and may provide clues; you can always save your position first. Here's a silly example:

> GIVE THE BASKETBALL TO THE LION

The lion takes an experimental bite out of the basketball but spits it out. It continues to gnaw on your leg.

Here you have a clue that maybe giving something more edible to the lion (that slab of raw meat?) might save your leg.

7. Unlike other “adventure games” you may have played, there are many possible routes to the end of *Leather Goddesses of Phobos*. If you get stuck on one puzzle, move on to another. Some puzzles have more than one solution; other puzzles don't need to be solved at all. Sometimes you will have to solve one puzzle in order to obtain the item(s) or information you need to solve another puzzle.

8. You may find it helpful to go through *Leather Goddesses of Phobos* with another person. Different people may find different puzzles easy and can often complement each other.

9. If you really have difficulty, you can order a hint booklet and a complete map using the order form in your package. You don't need this booklet to enjoy the story, but it will make solving the puzzles easier.

10. Read the sample transcript on page 14 to get a feel for how Infocom's interactive fiction works.

11. You can word a command in many different ways. For example, if you were tired, or wanted to climb between the sheets for some other reason, you could type in any of the following:

> GET IN BED

> GET ONTO THE BED

> LIE DOWN ON THE BED

If you type in a command that *Leather Goddesses of Phobos* doesn't understand, try rephrasing the command or using synonyms. If *Leather Goddesses of Phobos* still doesn't understand your command, you are almost certainly trying something that is not important in continuing your adventure.



## Common Complaints

*Leather Goddesses of Phobos* will complain if you type a command that confuses it completely. *Leather Goddesses of Phobos* will then ignore the rest of the input line. (Certain events, such as being attacked or walking into a wall, may also cause *Leather Goddesses of Phobos* to ignore the rest of your command, since the event may have changed your situation drastically.) Some of *Leather Goddesses of Phobos*'s complaints:

I don't know the word "\_\_\_\_\_". The word you typed is not in the story's vocabulary. Sometimes using a synonym or rephrasing will help. If not, *Leather Goddesses of Phobos* probably doesn't know the idea you were trying to get across.

You used the word "\_\_\_\_\_" in a way that I don't understand. *Leather Goddesses of Phobos* knows the word you typed, but couldn't use it in that sense. Usually this is because *Leather Goddesses of Phobos* knows the word as a different part of speech. For example, if you typed LOWER THE FLAG, you are using LOWER as a verb, but *Leather Goddesses of Phobos* might know LOWER only as an adjective, as in PRESS THE LOWER BUTTON.

There was no verb in that sentence! Unless you are answering a question, each sentence must have a verb (or one of the special commands).

There seems to be a noun missing in that sentence. This usually means your sentence was incomplete, such as EAT THE BLUE or PUT THE BOOK IN THE.

There were too many nouns in that sentence. An example is PUT THE SOUP IN THE BOWL WITH THE LADLE, which has three noun "phrases," one more than *Leather Goddesses of Phobos* can digest in a single action.

Come again? You pressed the RETURN (or ENTER) key without typing anything.

You can't see any \_\_\_\_\_ here! The object you referred to was not accessible. It may be somewhere else, for instance, or present but in a closed container.

The other object[s] that you mentioned isn't [aren't] here. You referred to one or more objects in the same sentence, some of which aren't present or accessible.

You can't use multiple [in]direct objects with "\_\_\_\_\_". You can use multiple objects (that is, nouns or noun phrases separated by AND or a comma) or the word ALL only with certain verbs. Among the more useful of these verbs are TAKE, DROP, and PUT. An example of a verb that will *not* work with multiple objects is EXAMINE; you couldn't say EXAMINE ALL or EXAMINE THE BOWL AND THE SWORD.

You can't go that way. There is no passage or exit in the direction you want to move.

That sentence isn't one I recognize. The sentence you typed may have been gibberish, such as TAKE ROPE WITH READ. Or you may have typed a reasonable sentence but used a syntax that *Leather Goddesses of Phobos* does not recognize, such as REACH UNDER THE GARMENT. Try rephrasing the sentence.

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Your input is important. Despite a load of testing, some "bugs" lie dormant until thousands of you begin brutally assaulting the program in your various inimitable fashions. If you find a bug, or if you think a certain puzzle was too hard or too easy, or if you just want to tell us what a lascivious group of degenerate perverts we are, drop us a note! We love every excuse to stop working, and a letter from you is just such an excuse! Write to:

Infocom, Inc.  
125 CambridgePark Drive  
Cambridge, MA 02140  
Attn: TRENT or TIFFANY

## If You Have Technical Problems

You can call the Infocom Technical Support Team to report "bugs" and technical problems, but *not* for hints to solve puzzles, at (617) 576-3190. If your disk develops a problem within ninety (90) days after purchase, we will replace it at no charge. Otherwise, there is a replacement fee of \$5 (U.S. funds). If you call to report a bug, please provide your release number, which you can find by typing VERSION. Please return your registration card if you'd like to be on our mailing list and receive our newsletter, *The New Zork Times*.

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## Quick Reference Guide

1. To start the story ("boot up"), see the separate Reference Card in your *Leather Goddesses of Phobos* package.

2. When you see the prompt (>) on your screen, *Leather Goddesses of Phobos* is waiting for your input. There are four kinds of sentences or commands that *Leather Goddesses of Phobos* understands:

A. Direction commands: To move from place to place, just type the direction you want to go: NORTH, SOUTH, EAST, WEST, NORTHEAST, NORTHWEST, SOUTHEAST, SOUTHWEST, UP, DOWN, IN, or OUT.

B. Actions: Just type whatever you want to do. Some examples: READ THE BOOK or OPEN THE DOOR or LOOK THROUGH THE WINDOW or GIVE THE BALL TO THE CAT. Once you're familiar with simple commands, try the more complex ones described in "Communicating with Infocom's Interactive Fiction" on page 18.

C. Commands given to other characters: To talk to characters in the story, type their name, then a comma, then what you want to say to them. For example: FRED, TELL ME ABOUT THE STORM or OLD MAN, FOLLOW ME.

D. Special commands: Some commands such as INVENTORY or DIAGNOSE, give you specific information or affect your output. A list of these appears in the "Special Commands" section on page 20.

3. After typing your sentence or command, you must press the RETURN (or ENTER) key before *Leather Goddesses of Phobos* will respond.

4. On most computers, your screen will display a special line called the status line. It tells you the name of your current location, your score, your rank, and the number of turns you have taken so far in the story.

5. You can pick up and carry many of the items you'll find in the story. For example, if you type TAKE THE TUBE OF JELLY, you will be carrying it. Type INVENTORY to see a list of the items you are carrying.

6. When you want to stop, save your place for later, or start over, read the "Starting and Stopping" section on page 17.

7. If you have trouble, refer to the specific section of the manual for more detailed instructions.



If you've never played Infocom's interactive fiction before, you should read this entire instruction manual. If you're an experienced Infocom player, just read *Section I: About Leather Goddesses of Phobos*.

## TABLE OF CONTENTS

<i>Section I: About Leather Goddesses Of Phobos</i>	3
Preface to the Story	3
Hints	3
Some Recognized Verbs	4
The Three Levels of Naughtiness	4
Sample Transcript and Map	7
About the Author	7
<i>Section II: About Infocom's Interactive Fiction</i>	7
An Overview	7
•What is interactive fiction?	7
•Moving around	7
•Turns and scoring	7
Starting and Stopping	8
•"Booting up"	8
•Saving and restoring	8
•Quitting and restarting	8
Communicating with Infocom's Interactive Fiction	9
•Basic sentences	9
•Complex sentences	9
•Talking to characters in the story	9
•Vocabulary limitations	9
Special Commands	11
Tips for Novices	12
Eleven useful pointers about interactive fiction	12
Common Complaints	13
We're Never Satisfied	14
If You Have Technical Problems	14
Copyright and Warranty Information	15
Quick Reference Guide	16
A brief description of the most important things to know about interactive fiction	16

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## SECTION I: ABOUT LEATHER GODDESSES OF PHOBOS

### Preface to the Story

The year is 1936. In the United States, a new miracle fabric called nylon is becoming popular, the Great Plains continue to suffer from a severe drought that is turning the region into a Dust Bowl, Alf Landon is running for President, Victor Hess is receiving the Nobel Prize for Physics for discovering cosmic radiation, *Gone With the Wind* is the best-selling novel, and steak is twenty-five cents a pound. Elsewhere, black track star Jesse Owens is embarrassing Adolf Hitler by winning four gold medals at the Olympic Games in Berlin, Edward the VIII of England is abdicating the throne to marry a commoner, the Spanish Civil War is beginning to heat up, and the Leather Goddesses of Phobos are completing plans to invade the Earth and turn it into their private pleasure world.

Don't let anyone ever tell you that nothing happens in Upper Sandusky, Ohio, because on this day in 1936, you're snatched out of your favorite bar in Upper Sandusky – kidnapped by minions of the evil Leather Goddesses. You are brought back to Phobos as an experimental subject, as preparations continue to enslave every man and woman on Earth.

If you succeed in escaping the clutches of the Leather Goddesses, you will begin an odyssey the likes of which you have never even imagined (except, perhaps, in certain very enjoyable dreams). With your loyal friend and fellow Earthmate at your side, you will begin a naughty, bawdy, rowdy, rousing and very, very amusing romp across the solar system. Your mission, should you be able to catch your breath long enough to think about it, is to collect the materials you'll need to ultimately defeat the Leather Goddesses of Phobos and save humanity! Are you "up" for the job?

## Hints

This version of *Leather Goddesses of Phobos* includes hints! If you ever get stuck, you can type HINT and press the RETURN (or ENTER) key. Then follow the instructions on your screen. Hints progress from a gentle nudge in the right direction to a complete answer with each sequence.

## Some Recognized Verbs

This is only a partial list of the verbs that *Leather Goddesses of Phobos* understands. There are many more. Some of the verbs listed can be found in all Infocom stories; others are included especially for *Leather Goddesses of Phobos*. Remember you can use a variety of prepositions with some verbs. (For example, LOOK can become LOOK INSIDE, LOOK BEHIND, LOOK UNDER, LOOK THROUGH, LOOK AT, and so on.)

ANSWER	KICK	ROLL
ASK	KISS	SEARCH
BOARD	KNOCK	SHOW
BUY	LICK	SIT
CLIMB	LIE	SLEEP
CLOSE	LISTEN	SMELL
COUNT	LOOK	STAIN
CUT	MAKE	STAND
DIG	MARRY	TAKE
DRINK	MEASURE	TASTE
DROP	OPEN	THROW
EAT	POUR	TIE
EMPTY	POUNT	TOUCH
ENTER	PULL	TURN
EXAMINE	PUSH	UNTIE
FOLLOW	PUT	WALK
GIVE	READ	WEAR
HIDE	REMOVE	
JUMP	RIP	



## The Three Levels of Naughtiness

You can select from among three levels of naughtiness. The first is the TAME level, which has absolutely no "bad" language or sex-related situations. Next is the SUGGESTIVE level, which includes some naughty language and sexual innuendo, but nothing that you wouldn't see on network TV. Finally, if you're feeling truly risqué, there's our LEWD level, which includes most of George Carlin's "Seven Words You Can't Say on Television" as well as examples of almost-graphic sex. Naturally, most people find the LEWD level the most fun. You can roughly equate these three levels with the G, PG, and R movie ratings. The story will always begin in the SUGGESTIVE level.

## Sample Transcript and Map

This transcript is not from *Leather Goddesses of Phobos*, but it does show many of the typical commands you might use in the story. It contains some simple puzzles and their solutions, and it will give you a good idea of how Infocom's interactive fiction works. The player's commands appear in capital letters after each prompt (>). The map represents the terrain in the sample transcript as you might have drawn it. NOTE: In this sample transcript, you play a male character. In *Leather Goddesses of Phobos* you can be either a male or a female character.

### >WALK EAST

Other Side of the Asteroid  
Your short hike has taken you to the other side of the asteroid, which is as ugly and barren as the first side.  
A human is tied to a stake here. Nearby, a tribe of rock-creatures are foraging around for chunks of ice. They obviously intend for this poor fellow to be frozen at the stake. Not surprising, considering how much rock-creatures love a good frozen steak.

### >ASK THE HUMAN ABOUT THE ROCK CREATURES

"Thank the great red spot of Jupiter! A fellow human! Quick — get me outta here before those rock-creatures turn me into a human popsicle!"  
"There's some nice ice over here!" says one of the rock-creatures in a typically gravelly voice.

### >EXAMINE THE PLASMA GRENADE

The deadliest weapon this side of Pluto, a plasma grenade is activated by pulling the pin and throwing it — as quickly as possible — at the person or thing you intend to turn into very tiny sub-atomic particles.

One of the rock-creatures stumbles across some particularly frigid frozen methane, and scrapes its stony claws together in delightful anticipation.  
"By the molten pools of Mercury, hurry up!" says the human at the stake.

### >PULL THE PIN

The pin slides out smoothly. The grenade throbs with unleashed power.  
"Isn't this enough ice?" growls one of the smaller rock-creatures.

### >THROW THE GRENADE AT THE ROCK CREATURES

BOOM! The air is filled with a fine dust that one usually associates with vaporized rock-creatures. "Good work! By the way, my name's Umberto, from Ganymede. I pledge that I shall someday repay this debt. Now untie me, will ya?"

### >UNTIE UMBERTO

You release Umberto from the stake.

### >UMBERTO, FOLLOW ME

"You bet!"

### >NORTH

On An Asteroid  
Your rocket ship is floating a hundred feet above you.  
Umberto follows faithfully.

### >SOUTHWEST

Other Side of Asteroid  
Umberto is right behind you every step of the way.

### >AGAIN

On An Asteroid  
Your rocket ship is floating a hundred feet above you.  
Like a loyal friend, Umberto stays at your side.

### >JUMP UP

This asteroid has almost no gravity, and you jump upwards with ease....

### In Space

Umberto arrives a second later.

### >ENTER THE ROCKET SHIP

Your Spaceship

There is calendar and a packing crate here.  
"Nice ship," says Umberto, who obviously knows a nice ship when he sees one.

### >READ THE CALENDAR. OPEN THE PACKING CRATE

It is a copy of the Miss Solar System calendar for 2036, currently open to February. February features Miss Ganymede, a stunning redhead in a see-through spacesuit. Her seductive pose leaves you aching.

Opening the packing crate reveals a sonic blaster.

### In Space

You are floating in outer space just "west" of your spaceship. A tiny asteroid spins below you.

### >INVENTORY

You are carrying a plasma grenade, a pink feather duster, and a radium-powered radio.

### >GO DOWN

On An Asteroid

This is a godforsaken hunk of rock with nothing to recommend it. The horizon is deceptively close, forming a craggy circle around you in every direction.

Your rocket ship is floating a hundred feet above you.

## >LOOK

Your Spaceship

This sleek rocket, built by Uranus Metalworks, is the fleetest little baby in the spacelanes. The controls are simple and well-labelled. The only exit is on the western side of the cabin.

There is a calendar and a packing crate here. The packing crate contains a sonic blaster.

## >EXAMINE THE CONTROLS

The controls consist of three buttons: a gray button marked "Lunar Base," a red button labelled "Ganymede City," and a brown button that reads "The Asteroid Where You Just Killed the Rock Creatures."

## >TAKE THE SONIC BLASTER

Taken.

## >INVENTORY

You are carrying a sonic blaster, a grenade pin, a pink leather duster, and a radiation-powered radio.

## >TURN ON THE RADIO

The radio hums to life. You tune in to your usual channel, currently filled with innocuous deep space chatter. Suddenly, a message blasts through louder than the rest. "Rayana, the daughter of Ganymede's King Menothos, has been kidnapped by the dreaded space pirates of Delmos. The King is offering a reward of one million ganymids for her safe return."

"The princess!" yells Umberto, stunned. "We are engaged to be married this very month! Help me rescue her, and you may claim the entire reward!"

## >PUSH THE RED BUTTON

A plume of fire spews from the tail of the rocket. You lean forward to maintain your balance.

## >WAIT

Time passes...

Ganymede appears through the viewport as a tiny disk.

## >WAIT

Time passes...

## >SOUTH

As you pass through the opening in the wall, it collapses behind you, blocking the pack of thieves.

## Plush bedroom

This luxurious boudoir is lined with soft cushions and draped with the sheerest silks you've ever seen. The carpet is so thick and soft that you remove your boots without even thinking about it. A delicious aroma fills the room.

A glass case stands next to the door at the eastern side of the room. In it sits a zinc-plated gyroscope.

## >SMELL THE AROMA

You remember that smell from a heady week you once spent among the vineyards of Io. Someone very nearby must be opening a bottle of powerful champagne.

You hear a sound from the doorway, and spin around as a stunning redhead walks in with two glasses of sparkling champagne.

"Ah... I was hoping for some company," she whispers huskily. Studying her as she dims the lights, you decide that Miss Ganymede is even more magnificent in the flesh than she is in the 2036 Miss Solar System calendar.

## >TAME

Tame descriptions. (Yawn.)

"Shall we begin the screening of 'La Grande Illusion' now?" asks Miss Ganymede, continuing to dim the lights.

## About the Author

Steven Meretzky (1957-) once enjoyed almost anything that was fun, and virtually everything that was illegal. Now a married homeowner, he spends most of his time doing the lawn.

Other works of interactive fiction by Steve Meretzky:

*Planetfall*

*Sorcerer*

*The Hitchhiker's Guide to the Galaxy*  
(with Douglas Adams)

*A Mind Forever Voyaging*

*Stationfall*

## SECTION II:

## ABOUT INFOCOM'S INTERACTIVE FICTION

## An Overview

Interactive fiction is a story in which you are the main character. Your own thinking and imagination determine the actions of that character and guide the story from start to finish.

Each work of interactive fiction, such as *Leather Goddesses of Phobos*, presents you with a series of locations, items, characters, and events. You can move from place to place, use the objects you find, and interact with the other characters, to affect the outcome of the story. An important element of interactive fiction is puzzle-solving. You should think of a locked door or a ferocious beast not as a permanent obstacle, but merely as a puzzle to be tackled. Solving puzzles will frequently involve bringing a certain item with you, and then using it in the proper way.

In *Leather Goddesses of Phobos*, time passes only in response to your input, with each input counting as one turn. Nothing happens until you type a sentence and press the RETURN (or ENTER) key, so you can plan your turns as slowly and carefully as you want.

To measure your progress, *Leather Goddesses of Phobos* keeps track of your score. You may get points for solving puzzles, performing certain actions, or visiting certain locations. A perfect score is to be strived for, but of course having fun is much more important.



## Starting and Jopping

**Starting the story:** To load *Leather Goddesses of Phobos*, follow the instructions on the Reference Card in your package.

To get past the opening screen and into the story, just press your RETURN (or ENTER) key. You will then get a description of the opening location of the story, Joe's Bar. Then the prompt (>) will appear, indicating that *Leather Goddesses of Phobos* is waiting for your first input.

Here's a quick exercise to help you get accustomed to interacting with *Leather Goddesses of Phobos*. Type the following command first:

>INVENTORY

Then press the RETURN (or ENTER) key. *Leather Goddesses of Phobos* will respond by telling you what you are holding. Then try:

>READ THE COMIC BOOK

After you press the RETURN (or ENTER) key, *Leather Goddesses of Phobos* will again respond. Now you decide what to do next.

**Saving and restoring:** It will probably take you many days to complete *Leather Goddesses of Phobos*.

Using the SAVE feature, you can continue the story at a later time without having to start over from the beginning, just as you can place a bookmark in a book you are reading. SAVE puts a "snapshot" of your place in the story onto another disk. You should also save your place before (or after) trying something dangerous or tricky. That way, even if you get lost or "killed" in the story, you can return to your saved position.

## Communicating with Infocom's Interactive Fiction

In *Leather Goddesses of Phobos*, you type your commands in plain English each time you see the prompt (>). *Leather Goddesses of Phobos* usually acts as if your commands begin with "I want to...," although you shouldn't actually type those words. You can use words like THE if you want, and you can use capital letters if you want. *Leather Goddesses of Phobos* doesn't care either way.

When you have finished typing a command, press the RETURN (or ENTER) key. *Leather Goddesses of Phobos* will then respond, telling you whether your request is possible at this point in the story, and what happened as a result.

*Leather Goddesses of Phobos* recognizes your words by their first nine letters, and all subsequent letters are ignored. Therefore, INQUISITIVE, INQUISITION, and INQUISITIONS would all be treated as the same word by *Leather Goddesses of Phobos*.

To move around, just type the direction you want to go. Directions can be abbreviated: NORTH to N, SOUTH to S, EAST to E, WEST to W, NORTHEAST to NE, NORTHWEST to NW, SOUTHEAST to SE, SOUTHWEST to SW, UP to U, and DOWN to D. IN and OUT will also work in certain places.

*Leather Goddesses of Phobos* understands many different kinds of sentences. Here are several examples. (Note that some of these objects do not actually appear in *Leather Goddesses of Phobos*.)

>WALK TO THE NORTH

>GO DOWN

>NE

>TAKE THE WHIP

>READ THROUGH MANUAL

>LIE DOWN ON THE BED

>EXAMINE LARGE PULSATING POD

>OPEN THE SPIKED HANDCUFFS

>PUT THE HANDCUFFS ON THE

STRANGER

>SMEAR THE PEANUT BUTTER ON MY

STOMACH

>PUSH THE BLACK BUTTON

>SHOOT THE VIBRATING RAY GUN AT THE HYPERVENTILATING ALIEN  
>INJECT MY SISTER WITH APHRODISIAC  
>CLIMB THE FENCE  
>LOOK AT THE UNDLATING TENTACLES THROUGH THE ELECTRON MICROSCOPE

You can use multiple objects with certain verbs if you separate them by the word AND or by a comma. Some examples:

>TAKE MELON AND WHIP  
>DROP THE SPIKED HANDCUFFS, THE CLEAR JELLY, AND THE AXE  
>PUT THE MALE RABBIT AND THE FEMALE RABBIT IN THE CAGE

You can include several sentences on one input line if you separate them by the word THEN or by a period. (Note that each sentence will still count as a turn.) You don't need a period at the end of the input line. For example, you could type all of the following at once, before pressing the RETURN (or ENTER) key:

>READ THE MANUAL. GO NORTH THEN CLIMB IN THE HOT TUB. KISS PAT

If *Leather Goddesses of Phobos* doesn't understand one of the sentences on your input line, or if something unusual happens, it will ignore the rest of your input line (see "Common Complaints" on page 13).

The words IT and ALL can be very useful. For example:

>FEEL THE LEATHER VEST. TAKE IT.

PUT IT ON

>CLOSE THE HEAVY METAL DOOR.

LOCK IT

>TAKE BOTTLE OF PILLS. CLOSE IT.

PUT IT IN DRAWER.

>TAKE ALL

>TAKE ALL THE NAUGHTY PHOTOS

>DROP ALL BUT THE PIPE AND THE

STICK OF INCENSE

>TAKE ALL FROM THE MEDICINE

CHEST

>PUT ALL IN 1...: LARGE ORIFICE  
>GIVE ALL BUT PANTYHOSE TO  
ARRESTING OFFICER

The word ALL refers to every visible object except those inside something else. If there were an apple on the ground and an orange inside a cabinet, TAKE ALL would take the apple but not the orange.

There are three kinds of questions that *Leather Goddesses of Phobos* understands: WHO IS (someone), WHERE IS (something), and WHAT IS (something). For example:

>WHO IS TIFFANY?  
>WHERE IS MY APPLIANCE?  
>WHAT IS A VENUSIAN SLIME BEAST?

You will meet other people and creatures in *Leather Goddesses of Phobos*. You can "talk" to these beings by typing their name, then a comma, then whatever you want to say to them. Here are some examples:

>BUTCH HELLO  
>UNCLE SMEDLEY, WHERE ARE MY PAJAMAS?  
>MASSEUSE, GIVE ME A MASSAGE  
>DOCTOR JECKYLL, PUT DOWN THAT NEEDLE  
>IRV, OPEN THE CLOSET DOOR, TAKE A SHIRT.  
>MENACING ALIEN, PICK UP THE MENACING ALIEN GUN THEN SHOOT YOURSELF

Notice that in the last two examples, you are giving a person more than one command on the same input line. But remember: Most people in the story don't care for idle chatter. Your deeds will speak louder than your words.

*Leather Goddesses of Phobos* tries to guess what you really mean when you don't give enough information. For example, if you say that you want to do it something, but not what you want to do it to or with, *Leather Goddesses of Phobos* will sometimes decide that there is only one possible object you could mean. When it does so, it will tell you. For example:

>UNLOCK THE DOOR  
(with the key)  
The door is now unlocked.

or

>KILL THE RAPIST  
(with the insurance policy)  
You read the insurance policy to the rapist, who dies of boredom.

If your command is ambiguous, *Leather Goddesses of Phobos* will ask what you really mean. You can answer most of these questions briefly by supplying the missing information, rather than typing the entire input again. You can do this only at the very next prompt. For example:

>COVER THE BODY  
What do you want to cover the body with?  
>THE BLANKET  
You drap the blanket loosely over poor Mrs. Fibort.

or

>EAT THE MELON  
Which melon do you mean, the honeydew melon or the casaba melon?  
>HONEYDEW  
The honeydew melon is ripe and juicy.

*Leather Goddesses of Phobos* recognizes over 900 words, nearly all that you are likely to use in your commands. However, *Leather Goddesses of Phobos* uses many words in its descriptions that it will not recognize in your commands. For example, you might read, "The salesperson is busy showing some edible earnings to another customer, and doesn't notice you pocketing the key." If *Leather Goddesses of Phobos* doesn't understand the phrases EDIBLE EARNINGS or OTHER CUSTOMER in your input, you can assume that you don't have to refer to them to complete the story; they are only there to provide you with a more vivid description of where you are or what is going on.

## Special Commands

Below are explanations for a number of useful one-word commands. In many cases, these will not count as a turn. Type the command after the prompt (>) and press the RETURN (or ENTER) key.

**AGAIN**—*Leather Goddesses of Phobos* will respond as if you had repeated your previous command. For instance, typing HIT THE RADIUM-POWERED ROBOT WITH THE SWORD then typing AGAIN would be like trying to hit the robot twice in a row. You can abbreviate AGAIN to G.

**BRIEF**—This command tells *Leather Goddesses of Phobos* to give you the full description of a location only the first time you enter it. On subsequent visits, *Leather Goddesses of Phobos* will tell you only the name of the location and the objects present. This is how *Leather Goddesses of Phobos* will normally act, unless you tell it otherwise using the VERBOSE or SUPERBRIEF commands.

The SUPERBRIEF command tells *Leather Goddesses of Phobos* to display only the name of a place you have entered, even if you have never been there before.

In this mode, *Leather Goddesses of Phobos* will not even mention which objects are present. Of course, you can always get a description of your location and the items there by typing LOOK. In SUPERBRIEF mode, the blank line between turns will be eliminated. This mode is meant for players who are already very familiar with the geography. The VERBOSE command tells *Leather Goddesses of Phobos* that you want a complete description of each location, and the objects in it, every time you enter a location, even if you've been there before.

**DIAGNOSE**—*Leather Goddesses of Phobos* will give you a medical report of your physical condition.

**HINT**—If you have difficulty while playing the story, and you can't figure out what to do, just type HINT. Then follow the directions at the top of your screen to read the hint of your choice.

**INVENTORY**—*Leather Goddesses of Phobos* will list what you are carrying. You can abbreviate INVENTORY to I.

**LEWD**—This gives you the most risqué version of *Leather Goddesses of Phobos*. See "The Three Levels of Naughtiness" on page 4.

**LOOK**—This tells *Leather Goddesses of Phobos* to describe your location in full detail. You can abbreviate LOOK to L.

**OOPS**—If you accidentally mistype a word, such that *Leather Goddesses of Phobos* doesn't understand it, you can correct yourself at the next prompt by typing OOPS and the correct word. For example, if you typed HAND THE CHAIN SAW TO GARNDMA and were told "I don't know the word 'garndma'", you could type OOPS GRANDMA rather than retyping the entire sentence.

**QUIT**—This lets you stop. If you want to save your position before quitting, follow the instructions in the "Starting and Stopping" section on page 8. You can abbreviate QUIT to Q.

**RESTART**—This stops the story and starts it over from the beginning.

**RESTORE**—This restores a previously saved position. See "Starting and Stopping" on page 8 for more details.

**SAVE**—This puts a "snapshot" of your current position on your storage disk. You can return to a saved position in the future using the RESTORE command. See "Starting and Stopping" on page 8 for more details.

**SCRIPT**—This command tells your printer to begin making a transcript of the story as you venture onwards. A transcript may aid your memory but is not necessary. It will work only on certain computers; read your Reference Card for details.



## Tips for Novices

**SUGGESTIVE**—This gives you a moderately risky version of *Leather Goddesses of Phobos*. See "The Three Levels of Naughtiness" on page 4.

**STATUS**—This will give you a bunch of information: your current mode of descriptiveness, the level of "adulthood" you're playing at, your score, a ranking based on your score, and the number of turns you've taken.

**SUPERBRIEF**—This command tells *Leather Goddesses of Phobos* to give you the sparsest level of descriptiveness. See BRIEF above.

**TAME**—This gives you a very wholesome version of *Leather Goddesses of Phobos*. See "The Three Levels of Naughtiness" on page 4.

**UNSCRIPT**—This commands your printer to stop making a transcript.

**VERBOSE**—This command tells *Leather Goddesses of Phobos* to give you the wordiest level of descriptiveness. See BRIEF above.

**VERSION**—*Leather Goddesses of Phobos* responds by showing you the release number and the serial number of your copy of the story. Please include this information if you ever report a "bug" in the story.

**WAIT**—This will cause time in the story to pass. Nothing in the story will happen until you type a sentence and press the RETURN (or ENTER) key. You could leave your computer, take a nap, eat lunch, take a ride in a hovercraft, compose a sonnet about the mating habits of baboons, and return to the story to find that nothing has changed. You can use WAIT to make time pass in the story without doing anything. For example, if you met a talking baboon, you might WAIT to see if it will say anything; if you were in a moving hovercraft, you might WAIT to see where it goes. You can abbreviate WAIT to Z.

7. Unlike other "adventure games" you may have played, there are many possible routes to the end of *Leather Goddesses of Phobos*. If you get stuck on one puzzle, move on to another. Some puzzles have more than one solution; other puzzles you need to be solved at all. Sometimes you will have to solve one puzzle in order to obtain the item(s) or information you need to solve another puzzle.

8. You may find it helpful to go through *Leather Goddesses of Phobos* with another person. Different people may find different puzzles easy and can often complement each other.

9. Read the sample transcript on page 4 to get a feel for how Infocom's interactive fiction works.

10. You can word a command in many different ways. For example, if you were tired, or wanted to climb between the sheets for some other reason, you could type in any of the following:

>GET IN BED  
>GET ONTO THE BED  
>LIE DOWN ON THE BED

If you type in a command that *Leather Goddesses of Phobos* doesn't understand, try rephrasing the command or using synonyms. If *Leather Goddesses of Phobos* still doesn't understand your command, you are almost certainly trying something that is not important in continuing your adventure.

11. If you really have difficulty, you can type HINT. The screen will then show you a list of questions to which you can get answers. (Simply follow the directions at the top of your screen to see the hint of your choice.) You don't need to use the hints to enjoy the story, but it will make solving the puzzles easier.

**Common Complaints**  
*Leather Goddesses of Phobos* will complain if you type a command that confuses it completely. *Leather Goddesses of Phobos* will then ignore the rest of the input line. (Certain events, such as being attacked or walking into a wall, may also cause *Leather Goddesses of Phobos* to ignore the rest of your command, since the event may have changed your situation drastically.) Some of *Leather Goddesses of Phobos*'s complaints:

**I don't know the word "\_\_\_\_\_".** The word you typed is not in the story's vocabulary. Sometimes using a synonym or rephrasing will help. If not, *Leather Goddesses of Phobos* probably doesn't know the idea you were trying to get across.

**You used the word "\_\_\_\_\_". In a way that I don't understand.** *Leather Goddesses of Phobos* knows the word you typed, but couldn't use it in that sense. Usually this is because *Leather Goddesses of Phobos* knows the word as a different part of speech. For example, if you typed LOWER THE FLAG, you are using LOWER as a verb, but *Leather Goddesses of Phobos* might know LOWER only as an adjective, as in PRESS THE LOWER BUTTON.

**There was no verb in that sentence!** Unless you are answering a question, each sentence must have a verb (or one of the special commands).

**There seems to be a noun missing in that sentence.** This usually means your sentence was incomplete, such as EAT THE BLUE or PUT THE BOOK IN THE.

**There were too many nouns in that sentence.** An example is PUT THE SOUP IN THE BOWL WITH THE LADLE, which has three noun "phrases," one more than *Leather Goddesses of Phobos* can digest in a single action.

**You can't see any** here! The object you referred to was not accessible. It may be somewhere else, for instance, or present but in a closed container.

**The other object(s) that you mentioned isn't [aren't] here.** You referred to one or more objects in the same sentence, some of which aren't present or accessible.

**You can't use multiple [n]direct objects with "\_\_\_\_\_".** You can use multiple objects (that is, nouns or noun phrases separated by AND or a comma) or the word ALL only with certain verbs. Among the more useful of these verbs are TAKE, DROP, and PUT. An example of a verb that will *not* work with multiple objects is EXAMINE; you couldn't say EXAMINE ALL or EXAMINE THE BOWL AND THE SWORD.

**You can't go that way.** There is no passage or exit in the direction you want to move.

**That sentence isn't one I recognize.** The sentence you typed may have been gibberish, such as TAKE ROPE WITH READ. Or you may have typed a reasonable sentence but used a syntax that *Leather Goddesses of Phobos* does not recognize, such as HEACH UNDER THE GARMENT. Try rephrasing the sentence.

## We're Never Satisfied

Your input is important. No matter how much testing we do, it seems some "bugs" lie dormant until thousands of you begin brutally assaulting the program in your various inimitable fashions. If you find a bug, or if you think a certain puzzle was too hard or too easy, or if you have some other suggestion, or if you'd just like to tell us your opinion of the story, drop us a note! We love every excuse to stop working, and a letter from you is just such an excuse! Write to:

Infocom, Inc.  
125 CambridgePark Drive  
Cambridge, MA 02140  
Attn: TRENT or TIFFANY

## If You Have Technical Problems

You can call the Infocom Technical Support Team to report "bugs" and technical problems, but *not* for hints to solve puzzles, at (617) 576-3190. If your disk develops a problem within ninety (90) days after purchase, we will replace it at no charge. Otherwise, there is a replacement fee of \$5 (U.S. currency). If you call to report a bug, please provide your release number, which you can find by typing VERSION. Please return your registration card if you'd like to be on our mailing list and receive our newsletter.

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## Quick Reference Guide

1. To start the story ("boot up"), see the separate Reference Card in your *Leather Goddesses of Phobos* package.

2. When you see the prompt (>) on your screen, *Leather Goddesses of Phobos* is waiting for your input. There are four kinds of sentences or commands that *Leather Goddesses of Phobos* understands:

A. Direction commands: To move from place to place, just type the direction you want to go: NORTH, SOUTH, EAST, WEST, NORTHEAST, NORTHWEST, SOUTHEAST, SOUTHWEST, UP, DOWN, IN, or OUT.

B. Actions: Just type whatever you want to do. Some examples: READ THE BOOK or OPEN THE DOOR or LOOK THROUGH THE WINDOW or GIVE THE BALL TO THE CAT. Once you're familiar with simple commands, try the more complex ones described in "Communicating with Infocom's Interactive Fiction" on page 9.

C. Commands given to other characters: To talk to characters in the story, type their name, then a comma, then what you want to say to them. For example: FRED, GIVE ME THE AXE or OLD MAN, HELLO.

D. Special commands: Some commands, such as INVENTORY or DIAGNOSE, give you specific information or affect your output. A list of these appears in the "Special Commands" section on page 11.

3. After typing your sentence or command, you must press the RETURN or ENTER key before *Leather Goddesses of Phobos* will respond.

4. On most computers, your screen will display a special line called the status line. It tells you the name of your current location, your score, and the number of turns you have taken so far in the story.

5. You can pick up and carry many of the items you'll find in the story. For example, if you type TAKE THE TUBE OF JELLY, you will be carrying it. Type INVENTORY to see a list of the items you are carrying.

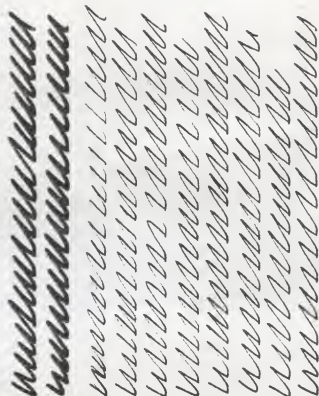
6. When you want to stop, save your place for later, or start over, read the "Starting and Stopping" section on page 8.

7. If you have trouble, refer to the specific section of the manual for more detailed instructions.

P/R



**INFOCOM  
INTRODUCES  
A NEW  
DIMENSION  
IN  
INTERACTIVE  
FICTION.**



**INFOCOM**

# WASTODON

IN SEARCH  
OF  
LEATHER GODDESSES  
OF PHOBOS

IN  
THRILLING  
3-D!!

I NEED YOUR HELP, LANE!  
INFOCOM IS RELEASING A  
NEW INTERACTIVE STORY ON  
AUGUST 20TH-- LEATHER  
GODDESSES OF PHOBOS!  
IF WE DON'T GET TO THE  
STORE SOON, WE WON'T  
GET A COPY!

HOLY NOVA, PRO-  
FESSOR, WE HAVEN'T  
A MINUTE  
TO LOSE!

I'VE HEARD  
THAT LEATHER  
GODDESSES OF  
PHOBOS IS A RACY  
SPOOF OF 1930'S  
SPACE OPERA! AND  
IT'S GOT THREE EXCITING  
PLAYING MODES!

**\*TAME, SUGGESTIVE,  
AND LEWD**

LANE AND ZIGGERAUT MAKE A BEELINE FOR THE  
SPACEPORT...

I'LL PILOT A COURSE FOR  
THE STORE WHILE YOU GET HER  
SPACEREADY, LANE!

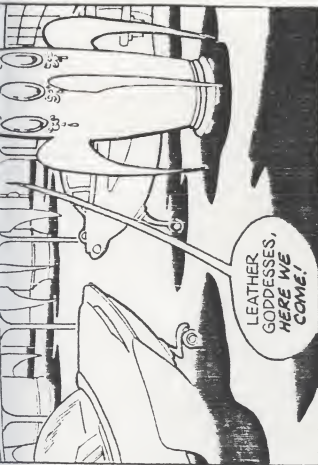
LEATHER  
GODDESSES,  
HERE WE  
COME!

ON THE WAY THEY  
PICK UP AN INTERGAL-

YOU REALLY LOOK  
FRAZZLED! CAN



\*TAME, SUGGESTIVE, AND LEWD



ON THE WAY THEY PICK UP AN INTERGALACTIC HITCHHIKER.

YOU REALLY LOOK FRAZZLED! CAN I HELP?



AT THE STORE--

ONLY THE DISPLAY COPY IS LEFT, LANE!







WARNING!

Some material in this press release may not be suitable for children, especially the parts involving sex, which no one should know anything about until reaching the age of eighteen (twenty-one in certain states). This press release also may not be suitable for censors, members of the Moral Majority, and anyone else who thinks that sex is dirty rather than fun.

The attitudes expressed and language used in this press release are representative only of the views of the writer, and in no way represent the views of Infocom, Inc. or its employees, many of whom are children, censors, and members of the Moral Majority. (But very few of whom, based on last year's Christmas party, think that sex is dirty.)

By now, anyone who might be offended by this press release has stuffed it back in the envelope and, evidence in hand, is indignantly huffing toward their post office, lawyer, or favorite repression-oriented politico; ergo, those remaining will be eager to learn that merely by turning the page they can read all about LEATHER GODDESSES OF PHOBOS.

>TAME (Yawn.)

Get set for a entertaining trip into space in LEATHER GODDESSES OF PHOBOS, Infocom's latest work of interactive fiction. Written by Steve Meretzky (provocative author of A Mind Forever Voyaging), LEATHER GODDESSES OF PHOBOS joins Infocom's new Comedy genre. Early in the story, you're given the chance to identify yourself as a guy or a gal, to make sure no one of your same sex tries to get too friendly.

The tale begins in 1936 in Upper Sandusky, Ohio, where you're enjoying an evening with your friends in the local lounge. Suddenly, you're kidnapped by space creatures, who carry you off to Phobos, a moon of Mars. You discover that you've been captured by the shameless Leather Goddesses of Phobos. They want to use you for unmentionable experiments in preparation for their forthcoming invasion of the Earth, which they plan to use for their own perverse purposes. Naturally, this must be prevented at all costs.

So, you travel around the solar system with your pal Trent (or Tiffany, if you're a gal), looking for the objects you need to make a special Anti-Leather Goddesses Machine. Along the way, you get to see a lot of interesting places not available through your travel agent, like the canals of Mars and the Venusian jungle. People try to engage you in indecent acts, but you're able to maintain your integrity.

LEATHER GODDESSES OF PHOBOS has two other so-called "naughtiness" levels, but you won't want to play either of them since they include graphic descriptions of things nice folks only do under the sheets with the lights out.

The packaging contains a 3-D comic book, which you'll want to look at in your room at home so nobody will see how silly you look in the accompanying 3-D glasses. You also get a scratch'n'sniff card (don't risk using it) and an educational map of the secret catacombs.

>SUGGESTIVE

Get set for a rollicking trip through space in LEATHER GODDESSES OF PHOBOS, Infocom's latest work of interactive fiction. Written by Steve Meretzky (fun-loving author of Planetfall and Sorcerer and co-author of the side-splitting Hitchhiker's Guide to the Galaxy), LEATHER GODDESSES OF PHOBOS joins Infocom's new Comedy genre. Early in the story, you're given the chance to identify yourself as male or female, and you'd better believe it makes a difference!

The tale begins in 1936 in Upper Sandusky, Ohio, where you're tying one on at your favorite hangout. Suddenly, you're kidnapped by aliens, who carry you off to Phobos, a moon of Mars. You discover that you've been abducted by the voluptuous Leather Goddesses of Phobos. They want to use you for sexual experimentation in preparation for their forthcoming invasion of Earth, which they plan to turn into their personal playground. Naturally, you think everyone should be able to choose their own partners.

So, you frolic around the solar system with your friend Tiffany (or Trent, if you're a male), looking for the things you need to make a special Anti-Leather Goddesses Machine. When you see how much fun can be had on Mars, you'll wonder why the Leather Goddesses ever wanted to leave home.

The packaging includes a nifty 3-D comic book. The accompanying 3-D glasses make a great party gag.



>LEWD

Grease up for an erotic romp through space in LEATHER GODDESSES OF PHOBOS, Infocom's latest work of interactive fiction. Written by Steve Meretzky (a guy who knows his stuff), LEATHER GODDESSES OF PHOBOS is a hot addition to Infocom's new Comedy genre. Early in the story, you get to identify yourself as a man or a woman, so you can choose your own brand of excitement.

The saga begins in 1936 in Upper Sandusky, Ohio, where you're boozing it up at a sleazy bar. Suddenly, you're seized by aliens, who pin you down with their slimy tentacles as they carry you off to Phobos, a moon of Mars. You learn that you've been snatched by the raunchy Leather Goddesses of Phobos. They want to test you out with all kinds of indescribably degenerate equipment in preparation for their coming invasion of Earth, which they plan to turn into their private playground. For the first time, you admit that there's a limit to sexual freedom.

So you plunge into the seamy side of the solar system with your friend Trent (or Tiffany, if you're playing as a woman), hunting for the things you need to build a special Anti-Leather Goddesses Machine. You're often distracted, however, by the erotic adventures to be had on other planets, in particular the Pharaoh's wife (or husband) with whom you have a full hour of wild sex.

LEATHER GODDESSES has two lesser "naughtiness" levels, but don't get sucked into either of them. Go all the way with Lewd.

The packaging contains a 3-D comic book that really shows up the fine points of the Leather Goddesses. You also get a multiple-use scratch'n'sniff card and a secret catacombs map.

LEATHER GODDESSES OF PHOBOS is geared to the Standard Level player. It will be available in early August for a wide variety of personal computers, including [computer versions], at a suggested retail price of \$39.95.



Infocom, Inc., 125 CambridgePark Drive, Cambridge, MA 02140  
(617) 492-6000

# News Release

CONTACT: Spencer Steere  
Infocom, Inc.  
(617) 492-6000

WARNING: SOME MATERIAL IN THIS PRESS RELEASE MAY NOT BE  
SUITABLE FOR CHILDREN

Especially the Parts About Sex, Which No One Should Know  
Anything About Until Reaching the Age of Eighteen

CAMBRIDGE, MA (June, 1986) -- This summer, LEATHER GODDESSES OF PHOBOS, a hilarious new product from Infocom, will be titillating players from coast to coast. Not since Woody Allen's EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT SEX have comedy and sex been combined so well.

LEATHER GODDESSES OF PHOBOS takes interactive fiction to new heights (or depths, depending on how you look at it). It's the first interactive story that satisfies all your senses, providing you with everything from a tantalizing scratch 'n' sniff card to a curvaceous 3-D comic book. Author Steve Meretzky's zany sense of humor keeps the story moving from one rollicking rendezvous to the next.

To satisfy all appetites, LEATHER GODDESSES OF PHOBOS can be enjoyed in any one of three playing modes, Tame, Suggestive or Lewd, which correspond to P, PG, and R movie ratings. If you've under-estimated (or over-estimated) yourself, you can switch from one mode to another. For your own discretion, this press release has also been written in three "naughtiness" levels. For the Suggestive release, go to page 2. For the Lewd release, hustle to page 3. And for the Tame release, please turn to page 4.

>SUGGESTIVE

Get set for a rollicking trip through space in LEATHER GODDESSES OF PHOBOS, Infocom's latest work of interactive fiction. Written by Steve Meretzky (fun-loving author of Planetfall and Sorcerer and co-author of the side-splitting Hitchhiker's Guide to the Galaxy), LEATHER GODDESSES OF PHOBOS is an hysterical spoof of 1930's pulp science fiction. Early in the story, you are given the chance to identify yourself as male or female, so you can choose your own brand of excitement.

The tale begins in 1936 in Upper Sandusky, Ohio, where you're tying one on at your favorite hangout. Suddenly, you're kidnapped by aliens, who carry you off to Phobos, a moon of Mars. You discover that you've been abducted by the voluptuous Leather Goddesses of Phobos. They want to use you for sexual experimentation in preparation for their forthcoming invasion of Earth, which they plan to turn into their personal playground. Naturally, you think everyone should be able to choose their own partners.

So, you frolic around the solar system with your friend Tiffany (or Trent, if you're a male), looking for the things you need to make a special Anti-Leather Goddesses Machine. When you see how much fun can be had on Mars, you'll wonder why the Leather Goddesses ever wanted to leave home.

LEATHER GODDESSES has two other "naughtiness" levels. Tame is great when you're feeling straight, and Lewd is dandy when you're feeling randy.

The packaging includes a nifty 3-D comic book and a multiple-use scratch 'n' sniff card. The accompanying 3-D glasses make a great party gag.



>LEWD

Grease up for an erotic romp through space in LEATHER GODDESSES OF PHOBOS, Infocom's up-and-coming work of interactive fiction. Written by Steve Meretzky (a guy who knows his stuff), LEATHER GODDESSES OF PHOBOS is a hot new comedy. Early in the story, you reveal yourself as a handsome stud or a sexy siren, and you'd better believe it makes a difference!

The saga begins in 1936 in Upper Sandusky, Ohio, where you're boozing it up at a sleazy bar. Suddenly, you're seized by aliens, who pin you down with their slimy tentacles as they carry you off to Phobos, a moon of Mars. You learn that you've been snatched by the raunchy Leather Goddesses of Phobos. They want to test you out with all kinds of indescribably degenerate equipment in preparation for their coming invasion of Earth, which they plan to turn into their private playground. For the first time, you admit that there's a limit to sexual freedom.

So you plunge into the seamy side of the solar system with your playmate Trent (or Tiffany, if you're playing as a femme fatale), groping your way through puzzle after puzzle as you hunt for the things you need to build a special Anti-Leather Goddesses Machine. You're often distracted, however, by the erotic adventures to be had on other planets, in particular the Sultan's wife (or Sultanness's husband) with whom you have a full hour of wild sex.

LEATHER GODDESSES has two lesser "naughtiness" levels, but don't get sucked into either of them. Go all the way with Lewd.

You'll get a rise out of the packaging, which contains a 3-D comic book that really shows off the fine points of the Leather Goddesses. You also get a sensuous scratch 'n' sniff card (scratch it, sniff it) and an intimate map of the catacombs.

>TAME (Yawn.)

Get set for an entertaining trip into space in LEATHER GODDESSES OF PHOBOS, the new interactive comedy from Infocom. . Written by Steve Meretzky (respected author of A Mind Forever Voyaging), LEATHER GODDESSES OF PHOBOS joins Infocom's list of best-selling interactive fiction. Early in the story, you're given the chance to identify yourself as a gentleman or a lady, to make sure no one tries to get too friendly.

The tale begins in 1936 in Upper Sandusky, Ohio, where you're enjoying an evening with your friends in the local lounge. Suddenly, you're kidnapped by space creatures, who carry you off to Phobos, a moon of Mars. You discover that you've been captured by the dangerous Leather Goddesses of Phobos. They want to use you for unmentionable experiments in preparation for their forthcoming invasion of the Earth, which they plan to use for their own indiscreet purposes. Naturally, this must be prevented at all costs.

So, you travel around the solar system with your compatriot Trent (or Tiffany, if you're a lady), looking for the objects you need to make a special Anti-Leather Goddesses Machine. Along the way, you get to see a lot of interesting places not available through your travel agent, like the canals of Mars and the Venusian jungle. People try to engage you in indecent acts, but you're able to maintain your integrity.

LEATHER GODDESSES OF PHOBOS has two other so-called "naughtiness" levels, but you won't want to play either of them since they include descriptions of things that nice folks don't even think about.

The packaging contains a 3-D comic book, which you'll want to look at in your room at home so nobody will see how silly you look in the accompanying 3-D glasses. You also get a scratch 'n' sniff card (don't risk using it) and an educational map of the secret catacombs.

LEATHER GODDESSES OF PHOBOS is geared to the Standard Level player. It will be available in September for a wide variety of personal computers (including Apple II series and Macintosh, Atari XL/XE and ST series, Commodore 64/128 and Amiga, and IBM PC series and MS-DOS compatibles). The suggested retail price is \$34.95 for Atari and Commodore and \$39.95 for all other systems.

Infocom is a leading developer of computer software for the home. All 19 of its entertainment packages, as well as CORNERSTONE, its full-featured relational database, have reached the top ten on the industry best-seller lists.

For additional information, please contact Spencer Steere at 617-492-6000.

###

## STEVE MERETZKY

Steve Meretzky was born in 1957, spent his childhood in Yonkers, New York, and entered M.I.T. in 1975. After eking out a degree in 1979, he began a brief career in Construction Management before realizing that writing interactive fiction provided a better outlet for a hyper-active imagination.

Meretzky's first interactive story, PLANETFALL, a comic space adventure, won numerous awards, including "Best Adventure Game of 1983" by INFOWORLD. VIDEO REVIEW magazine gave Meretzky a VIRA award for "Best Software Designer of 1983." The acclaim continued with the release of SORCERER, a spellbinding fantasy in the Zorkian tradition.

Meretzky's next success was the hilarious interactive version of THE HITCHHIKER'S GUIDE TO THE GALAXY, written in collaboration with Douglas Adams, author of the best-selling novel. A MIND FOREVER VOYAGING, Meretzky's fourth piece of interactive fiction, was a serious work of science fiction with a highly literary focus.

In LEATHER GODDESSES OF PHOBOS, scheduled for September 1986 release, Meretzky returns to the freewheeling hysteria of his earlier work. A spoof of 1930's pulp science fiction, LEATHER GODDESSES sends you on an erotic romp through the solar system.



# INFOCOM

## LEATHER GODDESSES OF PHOBOS™

Enclosed in this Leather Goddesses launch kit are:

- o Fact Sheet - line art plus everything you need to know about Leather Goddesses including availability, and suggested list price!
- o Press Release - mailed to our extensive list of media contacts.
- o IBM Game Diskette - try Leather Goddesses of Phobos for yourself!
- o Package - hot off the press.
- o 3-D Counter Card - exciting P.O.P. to make your Leather Goddesses move off the shelves fast!
- o Front Page of The Status Line - announcing Leather Goddesses to 192,000 Infocom fans.
- o Price List and Dealer Order Form - contact your distributor or Activision sales representative today!

INFOCOM

\*  
SAMPLE  
\* DISTRIBUTOR \*  
LETTER

August, 1986

Jerry Wolonsenko  
Apex Resources  
17A St. Mary's Court  
Brookline, MA 02146

Dear Jerry:

Brace yourself for Infocom's latest . . . . . Leather Goddesses of Phobos is here! Leather Goddesses is a hilarious spoof of 1930s pulp science fiction, and our first interactive comedy! Lest you think that this is an interactive version of an X-rated movie, let us reassure you that it's actually reminiscent of Woody Allen's Everything You Always Wanted to Know About Sex\*\*\* or Barbarella . . . racy and bawdy, but in good taste.

Imagine . . .

You're kidnapped from Joe's Bar in Upper Sandusky, Ohio by the evil Leather Goddesses. They will bring you back to Phobos as an experimental subject, while preparations continue to turn Earth into their private pleasure playground.

If you succeed in escaping the clutches of the Leather Goddesses, you will experience an odyssey the likes of which you have never imagined. With your loyal friend and fellow earthling at your side, you'll embark on a naughty, bawdy, rowdy, rousing and very, very amusing romp across the solar system. Your mission is to collect the bizarre materials needed to ultimately defeat the crazed beauties and save humanity.

Leather Goddesses is interactive fiction in the Infocom tradition and loaded with its own key features:

- o Written by Steve Meretzky, award-winning author of Planetfall<sup>®</sup>, Sorcerer<sup>™</sup>, The Hitchhiker's Guide to the Galaxy<sup>™</sup> (with Douglas Adams), and A Mind Forever Voyaging<sup>™</sup>.

- o Leather Goddesses is racy, bawdy and very very funny!
- o 3-D comic book and scratch 'n' sniff cards give players a new degree of involvement with the story!
- o Choose your own "naughtiness level"! Tame, suggestive and lewd are roughly equivalent to G, PG and R movie ratings.
- o Are you a boy? Or are you a girl? Leather Goddesses can be played from either perspective!
- o Leather Goddesses is provocative! Lots of attention from the media and the public is guaranteed!

And here's how Infocom is supporting Leather Goddesses of Phobos . . . . .

- o Fall Advertising Campaign heavily features Leather Goddesses . . . . . extensive media schedule includes most of the top computer publications throughout the selling season!
- o 192,000 Infocom fans will be presold on Leather Goddesses by our direct marketing campaign through Infocom's newsletter, The Status Line (formerly The New York Times).
- o Alluring 3-D Counter Cards were mailed to over 5000 of your dealers to announce Leather Goddesses of Phobos!
- o Posters and T-Shirts offered in every Leather Goddesses package can be made available for special promotions with Market Development Funds. Contact your Activision sales representative.
- o Special Public Relations Campaign is underway. Expect publicity from a wide range of sources -- from Playboy to Businessweek, from Ms. to Savvy, from Newsweek to David Letterman.

Page 3

Leather Goddesses of Phobos has all the ingredients plus all the solid marketing and sales support to make it this fall's blockbuster hit from Infocom! Make sure your sales team is ready, and your warehouse is stocked when Infocom dealers everywhere come calling for Leather Goddesses of Phobos. Call your Activision sales representative to order now for priority delivery!

Sincerely yours,

Gabrielle Accardi  
Sales Development Manager

Attachment  
Enclosures

GA/bc



INFOCOM

\*  
SAMPLE  
\* DEALER \*  
LETTER

August, 1986

Cindy Lewallen  
Wherehouse Entertainment  
19701 Hamilton Avenue  
Torrance, CA 90502-1311

Dear Cindy:

Brace yourself for Infocom's latest . . . . . Leather Goddesses of Phobos is here! Leather Goddesses is a hilarious spoof of 1930s pulp science fiction, and our first interactive comedy! Lest you think that this is an interactive version of an X-rated movie, let us reassure you that it's actually reminiscent of Woody Allen's Everything You Always Wanted to Know About Sex\*\*\* or Barbarella . . . racy and bawdy, but in good taste.

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Sincerely yours,

Gabrielle Accardi  
Sales Development Manager

Attachment  
Enclosures

GA/bc

# LEATHER GODDESSES OF PHOBOS™



Leather Goddesses of Phobos is a hilarious spoof of 1930s pulp science fiction. In this interactive comedy, you're kidnapped from Joe's Bar in Upper Sandusky, Ohio by the evil Leather Goddesses. They will bring you back to Phobos as an experimental subject, while preparations continue to turn earth into their private pleasure playground.

If you succeed in escaping the clutches of the Leather Goddesses, you will experience an odyssey the likes of which you have never imagined. With your loyal friend and fellow earthling by your side, you'll embark on a naughty, bawdy, rowdy, rousing and very, very amusing romp across the solar system. Your mission is to collect the bizarre materials needed to ultimately defeat the crazed beauties and save humanity!

Leather Goddesses of Phobos has got what it takes to satisfy all appetites. With three exciting "naughtiness levels" it will please the lewd to the prude. Packed with captivating puzzles, it will gratify first-time players as well as experienced. And with both male and female playing modes, it will delight members of either sex. So no one has to miss out on the fun.

## PACKAGE ELEMENTS:

The Leather Goddesses of Phobos diskette; a 3-D comic book entitled "The Adventures of Lane Mastadon (#91)"; 3-D glasses; a map of the catacombs on Mars; and a card with seven scratch 'n' sniff spots.

## KEY FEATURES:

- Leather Goddesses of Phobos is racy, bawdy and very, very funny.
- Alluring 3-D comic book and scent-sational scratch 'n' sniffs give the player a new degree of involvement with the story.
- Leather Goddesses of Phobos can be played in one of three "naughtiness levels" — tame, suggestive, and lewd — which are roughly equivalent to the G, PG, and R ratings for movies.
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- Leather Goddesses of Phobos is written by Steve Meretzky, award-winning author of Planetfall®, Sorcerer™, The Hitchhiker's Guide to the Galaxy™ (with Douglas Adams), and A Mind Forever Voyaging™.

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## Computers In The News

We've all heard about the high-stress demands on air traffic controllers. It seems, however, that not all Federal Aviation Administration employees are getting eyestrain from staring at radar displays of incoming flights. While the controllers are juggling flight paths and jumbo jets, their counterparts in the research and development branch of the FAA have been busy freeing the airways of space invaders. Jack Anderson



reported recently that FAA employees have been using government computers to store copies of popular computer games, such as Donkey Kong and Space Invaders, and then later downloading them to their personal computers at home. These enterprising government employees had accumulated a software library of nearly 100 pirated programs before their little software distribution network was uncovered.

Let's hope this corrupting influence has been brought to an abrupt halt. Can you image circling endlessly at 12,000 feet (with the No Smoking sign on!) while the controller finishes one more game of Zaxxon?

In a similar report, Anderson cited a programmer at the Environmental Protection Agency who ran a computerized gambling network on federal computers for most five years before being discovered. His justification,

when caught? It was good for employee morale, and besides, he was just doing it to develop his programming skills!

Perhaps he should be sentenced to three years of non-stop Radar Rat Race?

Next time you're waiting in line in a government office, and it seems that the employees are all intently studying their CRT's rather than helping you, you might just casually ask what it is on the screen that is so interesting  
....

---

### DOS With a Twist

"It's quarter to three, there's no one in the place, except you and me. So, boot 'em up, Joe."

Here's the question of the month: Which Commodore product has a hangover?

Answer: The 1541 disk drive. In the User's Guide to the 1541, page 18 explains the Duplicate command as "a hangover from the operating systems that were contained on the dual drives ..."

Pour another tall, cold one for Commodore's manual-writing staff. 1541 — The Drinking Man's drive.

---

### CPU Sex

Spencer Steere. Sounds like a bank president or ad agency executive, a solid guy in a three-piece suit. Yeah, that's it, a three-piece suit. Spencer Steere is the very blonde, very attractive (gulp) PR director of Infocom, the company that not only has some of the best-playing text adventures in the business, but also one of the best-looking PR departments in the business.

In the mail recently we received

Spencer's press release for Infocom's raunchy new Steve Meretsky adventure, **Leather Goddesses of Phobos**. Like the game itself, Spencer's press release was written in three, uh, flavors: tame, suggestive and lewd.

OK, think about blonde, petite and vivacious and then read these excerpts from the "lewd" release:

"Grease up for an erotic romp through space in **Leather Goddesses of Phobos** ... Early in the story, you reveal yourself to be a handsome stud or a sexy siren ... You're often distracted, however, by the erotic adventures to be had on other planets, in particular the Sultan's wife (or the Sultana's husband) with whom you have a full hour of wild sex."

Now picture Spencer, as described, sitting devilishly at her desk writing that prose. Yeah, we prurients at the office liked the idea, too. **Leather Goddesses of Phobos** is available for C-64/128's and Amigas in September for under \$40.

---

### Who Was That Masked Amiga?

The rumor mill has ground on for months about how an Amiga will be playing a major role in an upcoming episode of the popular TV series *Miami Vice*. But who's gonna know? Maybe no one.

According to the grapevine, the fashion-conscious show took the Amigas from Commodore and promptly painted them black to fit in with their video decor. Great.

So, the next rumor mill topic? Why, Amigas in your choice of decorator colors, of course. I'll take an Amiga Ranger in Palm Springs Puce, please.



Articles & Reviews

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## BUSINESS

## The Games Computers Play

Gender shapes naughty or nice software

*Sultanness's husband #5343 draws you into his arms . . . Your lovemaking is slow and gentle, and as you reach the crescendo of your fulfillment, you cry out softly, passionately, and repeatedly. "Oh," moans Sultanness's husband #5343, "say my number again . . . say it in French . . ."*

The letters column from some cheesy porn rag? No, it's a scene from *Leather Goddesses of Phobos*, an uproarious role-playing romp that heralds a new breed of computer games. The news here is not sex but gender: the "you" is female. A handful of games celebrates *la différence*, letting players declare their sex. Now women can rescue an endangered hunk instead of a damsel, or solve a mystery à la the Cagney and Lacey instead of Philip Marlowe.

The trend owes less to feminism than to capitalism; game makers are scrambling to open new segments in a shrinking \$235 million entertainment-software market. The first attempts to appeal to women bungled, like pink packaging and Ms. Pac-Man, which boys shouldered girls aside in the arcades to play. Yet according to Norm DeWitt of Dataquest, a market-research company, females control the keys in nearly a quarter of the 13 million computer-owning households. Many still don't buy entertainment software, though, "partly because all the people in the computer games tend to be named John and Henry," says Esther Dyson, editor and publisher of Release 1.0, a computer-industry newsletter.

Or were. Take a look at one of the software hermaphrodites, *Leather Goddesses*. The game is "interactive fiction," one of the popular genres of text adventures that

turn the player into the protagonist in vivid scenarios. Slated for release on Sept. 10, *Leather Goddesses* lampoons 1930s pulp science fiction in three levels of naughtiness (tame, suggestive or lewd). Male and female players run the same test-and-quest gantlet: they must stop the nefarious *Leather Goddesses* from turning Earth into their private pleasure planet. The two versions' differences are minor, but fun: a female player meets an evil sultanness who will demand the answer to a riddle; males confront a sultan. A wrong answer brings death, but solving the riddle wins an hour's dalliance with one of the monarch's spouses. ("Pick a husband; any number between 1 and 8379," says a bored harem guard. "Don't waste time thinking about it; they're all clones anyway.")

No icing: On a less farcical note, California-based Activision last month released a female version of its highly regarded *Alter Ego*, a fantasy game that takes the heretical step of making the player accept the role of a *normal* guy. The game simulates life's stages in hundreds of vignettes, from infancy to old age. The player chooses whether to ride with a stranger or whether to lie to Mom about a hiccup; each choice colors the future, from career options to whom you will marry. Unlike other games, there are no bad guys to ice and no buried treasure—the fun comes from switching lifestyles like so many suits of clothes.

In the female *Alter Ego*, fully a fourth of the male game's episodes have been replaced with distinctly feminine vignettes dealing with everything from the mixed emotions over menstruation and menopause to the first bra fitting. The game, written by Peter J. Favaro, a clinical psy-

Trying on Alter Egos: Wisconsin psychology students take a break

MICHAEL SEARS—PICTURE GROUP



chologist who teaches psychology and computer science at Hofstra University, grew from hundreds of interviews about important life experiences. Alter Ego has proved so engrossing to adolescents that it is being used in high-school psychology classes.

The next step—mainstream games written for women, and even by women—won't come soon. Software producers have no intention of excluding men while wooing women. Still, Infocom, which has found that women prefer mystery titles, will introduce the female-oriented Moonmist this fall. A Gothic mystery written in part by an author of the Nancy Drew books, the game stresses social skills over shoot-outs, with touches like a fancy dinner party.

Software producers are up against a question older than Freud: what do women want? Women who play computer games fret that "female software" written by men might be patronizing, and by women, too preachy. "I don't think the world needs a whole new kind of game," Dyson says. "It just needs to remember there's another half of the world out there." By taking the oxymoron out of the phrase "personal computer," game makers might revive the flagging personal-computer revolution.

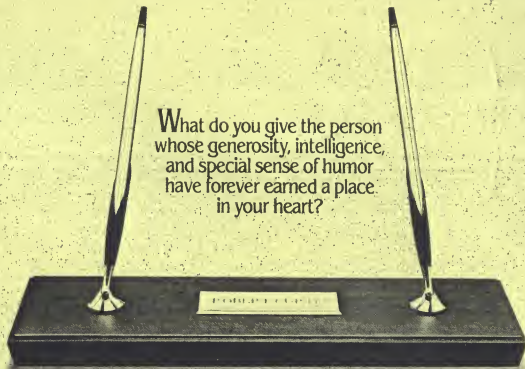
JOHN SCHWARTZ

## Power McLunch

One of the hottest executive hangouts in Los Angeles these days features a polished granite and brass décor, dining booths with telephones, fresh flowers and a harpist. The Polo Lounge or Chasen's, perhaps? No. It's McDonald's. In an attempt to woo the power-lunch crowd, the giant fast-food chain is putting its restaurants in office buildings. And nowhere is the atmosphere more upscale than at the McDonald's in L.A.'s 54-story Crocker Center.

Except for the familiar aroma of Big Macs, the eatery is quite different from its golden-arch counterparts. Among the frequent customers are stockbrokers and lawyers, dashing in for a quick lunch between business appointments. Instead of standing in line like other customers, they can call ahead for reservations or have their Big Macs delivered. And if they need to make a call during lunch, they can order a phone brought to their table along with the Chicken McNuggets. The work force is as button down as the clientele: instead of traditional uniforms, workers wear subdued gray outfits and ties.

Will the company's new concept spread? McDonald's is eying other business locations, presumably hoping that the next catch phrase on the fast-food fast track will be "Let's do McLunch."



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Wall Street Journal 6/11/87

## Where They Fail

Of the approximately 61,000 business failures in the U.S. in 1986, about 9% were in the 10 largest cities.

CITY	FAILURES	CHANGE FROM 1985
New York	357	-26%
Los Angeles	873	-43%
Chicago	637	-5
Houston	1,920	+27
Philadelphia	205	+12
Detroit	164	+10
Dallas	676	+80
San Diego	698	-8
Phoenix	216	-11
San Antonio	288	+80

Source: Dun & Bradstreet Corp.

## After Tax Law: A Surge in Sales Of Partnerships

### YOUR MONEY MATTERS

By EARL C. GOTTSCHALK JR.

Staff Reporter of THE WALL STREET JOURNAL

Limited-partnership sales are surging as sponsors react their products for middle-class investors rather than wealthy individuals seeking tax write-offs.

In the first quarter, sales of public partnerships rose 49% to \$3.57 billion from \$2.39 billion a year earlier, says Robert A. Stanger, whose Shrewsbury, N.J., firm tracks partnerships. "The first quarter was a record, and so was the fourth quarter of last year," says Mr. Stanger. In April, partnership sales increased 15% from a year earlier to \$1.37 billion. And for the full year, he says, public-partnership sales could reach a record \$17 billion, compared with \$13.1 billion last year.

"Rumors of the partnership industry's demise in the wake of tax reform are premature," Mr. Stanger says.

### Private Partnerships Lag

As expected, though, the new tax law has hurt sales of private partnerships. These investments usually are sold in units of \$100,000 to \$150,000, to "accredited investors," who make at least \$200,000 a year or have net worth of \$1 million or more.

Mr. Stanger projects total private-partnership sales of only about \$1.5 billion this year, down from \$3.5 billion in 1986 and \$7.5 billion in 1985. The reason: Under the new tax law, investors can no longer use so-called passive losses—losses from rental or business activities where the investor isn't actively involved in management—to offset income from other sources, such as salary or portfolio income. Most private placements were designed as tax shelters.

The public partnerships, which can be sold in units as small as \$1,000 to individuals with annual incomes as low as \$25,000, have been redesigned to carry less risk than in the past. Generally, they don't use as much leverage as before.

"The syndicators have adopted to the market," says I. Richard Horowitz, president of Weston Financial Group, a consulting firm in Boston. "They have restructured their products for the lower-income, less-sophisticated investor. This kind of person doesn't want to be at risk."

Reduced leverage also can mean higher and quicker payoffs. Public-partnership yields have edged up one to two percentage points. In between 7% and 10%, say se-

# Sports, Fantasies and Simulation: Electronic Games Make Comeback

By HANK GILMAN

Staff Reporter of THE WALL STREET JOURNAL

"Pong" and "Pac-Man" and the rest of the video-game industry aren't dead.

They've just given way to "Leather Goddesses of Phobos."

Srong sales of that product and others reflect the changed nature and resurgent growth of the electronic-games business. All but written off after sales of video cartridges peaked in 1982, the industry is now dominated by computer games, a result of the growing popularity of powerful personal computers in homes.

Business has "never been better," says Ken Wasch, executive director of the Software Publishers Association. Sales of computer games increased 12% in 1986, he says, and are expected to rise an additional 20% this year to about \$300 million. Even video-game cartridges are enjoying a comeback.

Although some software executives caution that the industry is still young and that computer games are hardly a mass-market item, there are indications that manufacturers may be able to better weather future slumps. Unlike some of their colleagues in the early 1980s, game makers are now targeting products to certain age groups and are paying more attention to advertising and packaging.

### 'Seat-of-the-Pants' Industry

"It was seat of the pants" only a few years ago, says Victor D. Ahlhead, chairman of Egghead Discount Software, a retail chain based in San Mateo, Calif. "The industry has emerged from a group of people who were programmers and hobbyists to professional businessmen."

One thing manufacturers have learned is that computer games aren't just for adolescents. A recent study by Epyx Inc., a game maker in Redwood City, Calif., found that almost 40% of surveyed executives play computer games on their computers at work. Some game makers even include fake spreadsheets in their programs so users can fool their bosses.

Game makers had been exclusively "going after a very volatile youth market that was very faddish," says Russell Spill, editor of Computer Gaming World, a trade magazine. "Now they're going after more adult markets that are less subject to fads."

About 40% of the customers of Infocom Inc., a game maker in Cambridge, Mass., are between 30 and 45 years old, says Michael Dornbrook, the company's marketing director. Infocom has sold more than 80,000 copies of "Leather Goddesses of Phobos," a fantasy game in which Martian sirens "turn Earth into their private pleasure palace," Mr. Dornbrook explains. Infocom's customers, presumably adults, paid \$40 for the "R-Rated" game, he adds, versus success of an Upper Sandusky, Ohio, bar and "comes in three lewdness levels."

Mr. Ahlhead of the 60-store Egghead chain says strong sales of International Business Machines Corp.'s PCs and less-expensive PC clones are partly responsible for the renewed success of electronic games. "As business computers proliferate there's a carry-over into the home," he explains. "Two to three years ago, manufacturers weren't even making games for the IBM."

Meanwhile, the increased availability of powerful machines like IBM's PCs, Apple

## The Games People Are Playing

The top 12 sellers at Egghead Discount Software stores from March 29 to June 8\*

GAME	MANUFACTURER	MACHINES
Flight Simulator V	Microsoft	IBM and compatibles
Chess Master 2000	Electronic Arts	IBM and compatibles
King's Quest III	Sierra On-Line	IBM and compatibles
Star Flight	Electronic Arts	IBM and compatibles
Bard's Tale II	Electronic Arts	Apple II
Dark Castle	Silicon Beach	Apple Macintosh
Scrabble	Electronic Arts	IBM and compatibles
Sky Fox	Electronic Arts	Apple II
Flight Simulator	Microsoft	Apple Macintosh
Space Quest: Sarie	Sierra On-Line	IBM and compatibles
Infiltrator	Mindscape	IBM and compatibles
Sub Battle	Epyx	IBM and compatibles

\*The stores do not stock software for Commodore International Ltd. computers

Computer Inc.'s Macintosh and Commodore International Ltd. Apple II—all with large memories—have allowed software companies to produce more complex games. "Real life in the box; in the long run, that's the goal of all this," says David Grady, a software producer with Electronic Arts in San Mateo, Calif.

Until recently manufacturers produced games that required only 64 kilobytes of memory. (That equals about 32 double-spaced pages of information.) Now, many personal computers have at least 256K of memory. "We've got more machine to work with," says Mr. Grady. For instance, the "early version of Electronic Arts' 'Archon' chess game required 32K of memory. Now, the opening sound effect alone—a thunderclap—requires 32K of memory."

The more powerful machines also allow software companies to produce more realistic games, the most popular of which are sports games, fantasy games and so-called "simulation" games, which recreate jet-fighter battles or helicopter raids. "It's getting as hard to fly these helicopter simulations as it is to fly (real) helicopters," says Gary Carlston, chairman of Broderbund Inc., a software maker in San Rafael, Calif.

A ball in Electronic Arts' "Earl Weaver Baseball," for example, can be hit 2,000 different ways (line drives, high poppers, etc.), and that doesn't include the possibilities that are also factored in for wind conditions and the ballpark's playing field. The game, which took two years to develop and uses statistics of real major-league players, even considers weak-thrown right fielders or arm-weak pitchers.

The improved graphic capabilities of many computers also make for more realistic games, says Bruce Davis, president of Activision Inc. in Santa Clara, Calif. While older computerized football games often illustrated players by using X's and O's, state-of-the-art football games "have on the field perspective," Mr. Davis explains. "You're in the position of the ball carrier, and you look at the tackler coming at you as you step up the field."

In addition to sports games, war-simulation games are also popular. For \$35, a desk-bound computer user can even attack Libyan leader Moammar Gadhafi with MicroProse Software Inc.'s "F-15 Strike Eagle" game, which simulates seven combat

missions. "You take off a carrier in the Gulf of Sidra and go after Col. Qaddafi's air force and command and control center," explains J.W. "Bill" Stealey, president of Hunt Valley, Md.-based MicroProse. "And this time you don't miss the tent."

To help sell these products, computer game makers are now targeting their software for certain age groups, a strategy many manufacturers didn't employ in the past. Teen-agers, for instance, are interested in games that recreate "things they can't do in real life" like drive or fly a plane, says Trip Hawkins, president of Electronic Arts.

### The Youth Market

Along with growing sales of computer games, the industry is seeing a resurgence of the old video-cartridge market. Manufacturers say there is a new generation of children who aren't bored with "Donkey Kong." "We're all jaded and saying 'Here we go again,'" says Mr. Carlston of Broderbund. "But for them it's all fresh and new."

Sales of video-game cartridges, which are played on video-game machines that normally are hooked up to a television monitor, peaked in 1982 with 65 million units but plunged to seven million units three years later. Redmond, Wash.-based Nintendo of America Inc., which is leading the revival with a new home video-game machine, projects that it alone will sell nine million video-game cartridges this year. Sears, Roebuck & Co. ran a full page of video cartridges in its Christmas catalog and the games are selling briskly, a spokesman says.

Despite the uptick in electronic video and computer games, some industry executives remain cautious. Growth rates are still modest by the standards of several years ago, and Activision, one of the nation's biggest game makers, has been plagued by losses.

To make computer games a mass-market item, a big leap in technology may be necessary, says Mr. Hawkins of Electronic Arts. Compact disks, or CDs, are one possible answer. A CD, which can hold 1,000 times the information of a computer disk, has the audio-visual capabilities that, he says, will someday attract a wider range of buyers.



complete with bargain-priced PC clones.

To boost sales, Zenith often throws in free software. On occasion, the company also sends a computer-filled truck to college campuses, where students and faculty buy the machines right off the tailgate. At the first "truckload sale," at Northwestern University, the company sold 130 in one day. The Zenith truck has also appeared during spring break in Fort Lauderdale, Fla. And overseas, education sales now represent 40% of Zenith's European computer revenues.

**RUBBING OFF.** Zenith executives hope to parlay their success in the government and education markets into a winning play for business computer sales—which still represent 49% of all microcomputer sales. "One niche rubs off on another," says Robert Dilworth, president of Zenith Data Systems. Zenith executives note that several defense contractors, including Martin Marietta Corp., have followed the Pentagon's example and now buy Zenith computers. College students who grew up with Zenith computers also are spreading the word as they enter business. In the past year both Amoco Corp. and Air Products & Chemicals Inc. bought Zenith machines at the urging of new campus recruits, Frank says, adding: "There will be 25,000 graduates next June carrying Zenith computers into the business world."

Computer dealers, which sell most personal computers bought by business, still don't sell Zenith computers in large numbers. Pearlman concedes. But that may be changing. Zenith's laptop computer has become the first Zenith product to be carried nationally by ComputerLand Corp. stores. The company is trying to provide better service to computer retail chains by dealing with them directly instead of through distributors.

Despite Zenith's skyrocketing sales, micros have not delivered the profits its parent company, Zenith Electronics, needs to make up for falling margins in consumer electronics. Merrill Lynch & Co. analyst Charles K. Ryan expects the computer business, which contributes about a third of the company's revenues, to be only "marginally profitable" in 1986 and 1987. Overall, he expects Zenith Electronics to break even this year and have profits of \$20 million to \$30 million in 1987.

Zenith's weakness in business markets doesn't seem to bother Pearlman or Dilworth, though, and it's easy to see why: While the company has nearly doubled its output this year, to some 25,000 machines per month, it still can't make as many computers as it could sell. If the government and education markets continue their strong growth, Zenith Data's biggest problem is likely to remain matching supply to demand.

*By Kenneth Dreyfack in Chicago*

## SOFTWARE

# HOME SOFTWARE DIDN'T DIE WITH VIDEO GAMES

THE INDUSTRY IS SNAPPING BACK, WITH CREATIVE PROGRAMS FOR PERSONAL COMPUTERS LEADING THE WAY

**F**or the past few years, home software has looked like a fad whose time has decidedly gone. Thanks to the video game sensation, the business grew to a \$3 billion market in 1984, only to come crashing down when the craze faded. The ensuing shakeout eliminated at least half the 2,000 or so software companies that existed three years ago.

But a few companies are proving that there's life after video games. Although many are still struggling, others are making tidy profits and creating new categories of more complex programs. In fact, the home software business is growing nicely. Sales may reach \$1.1 billion this year, up 44% from 1985, says market researcher Link Resources Corp.

Retailers are predicting that this Christmas more consumers than ever will be buying software. Mass merchandisers such as Sears, Roebuck & Co. and K mart Corp. are already reporting a strong selling season, as are software retailers such as Egghead Discount Software. Wadsworth's, the K mart book-retailing subsidiary, sells software in 540 stores—more than half its chain. The company won't reveal exact figures, but it says last year's sales will triple.

Helping to spur the revival is the proliferation of low-cost clones of International Business Machines Corp.'s popular Personal Computer. For the first time, computers that can run more than games have been priced at less than \$1,000. Some systems cost as little as

\$700 this season. And high-powered machines such as Atari Corp.'s \$800-to-\$1,200 ST are letting software developers create more complex programs.

Home software products fall into many categories. One of the fastest-growing is the so-called creativity sector. Broderbund Software Inc., a San Rafael (Calif.)-based company with revenues approaching \$30 million, has already sold 250,000 copies of its \$50-to-\$60 Print Shop series, which lets consumers create custom-designed posters, greeting cards, and invitations. Broderbund's \$60-to-\$65 Toy Shop product prints out paper parts for toys, such as airplanes and cars, which can then be assembled into models. Electronic Arts, a comparably sized company based in San Mateo, Calif., sells \$40-to-\$100 programs that enable users to create computer art and animation and to compose and play music. Minneapolis-based Springboard Software Inc., with about \$7 million in revenues, sells a \$60 program called The Newsroom, which cranks out newsletters.

**ALIEN WOMEN.** Meanwhile, more sophisticated software with vastly improved graphics is breathing new life into the once-mighty game and entertainment market. One popular category, "interactive" adventure games, respond with new situations each time a player makes a move. Infocom, an Activision Inc. subsidiary, sells one such program called Leather Goddesses from Phobos in which players try to save the Earth's



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ROBERT HOUGHEN

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population from being turned into sex slaves by a race of women from another planet. One keystroke will turn the program into a fake spreadsheet if the player's mother or boss walks into the room.

The most successful companies are those that haven't relied on any one category. Broderbund, for example, was started in 1980 by Douglas G. and Gary L. Carlston, who decided to sell programs that they'd written to ward off cabin fever during long Maine winters. Their company sells a range of products that now includes word processing, educational, and "creative" programs. The result: The company has been profitable for the past two years and is rumored to be considering a public offering. "We try to only put out programs we really like ourselves," says older brother Doug Carlston, the company's 39-year-old president. Electronic Arts, which has a similar strategy, is planning a public offering next year.

**EXECUTIVES' INTUITION.** These companies also owe their success to an approach to software development that is fundamentally different from that used by publishers of more traditional business software. Rather than hiring a staff of programmers, they rely heavily on a stable of independent artists. Each company uses producers or program managers to guide the development process, similar to the way film producers work. As in the entertainment industry, success often depends on the executives' intuition about possible hits.

That's just one of the things that makes the home software business a risky one. Companies that make business software, such as Software Publishing Corp., say that their programs, like desktop publishing software, will soon be cheap enough to steal market share away from the home software players. And some industry observers assert that the popularity of the creativity programs may go the way of video games. "There's still a very strong element of faddishness," says David S. Wagman, co-chairman of Softsel Computer Products Inc., a major distributor.

Then there's the danger that even the fancy new programs may not meet consumers' expectations. Waldenbooks concedes that customers tend to return software more frequently than books, though it won't release figures. "There is evidence that some people find software disappointing," says Glenn C. Ochsreiter, who heads Waldenbooks' software group. So while home software companies are showing there's a market for their programs, they have a long way to go before they prove that this popularity will last.

*By Richard Brandt in San Francisco*



# Computers

## Games That Grownups Play

*Business machines loosen up and have a bit of fun*

Jim Cantrell, the chief financial officer of a San Diego diving-suit manufacturer, has been known to drive ten miles to his office on a Saturday just to play Starflight on his IBM Personal Computer. Jim Bonevac, a senior economist for the state of Virginia, likes to spend lunch hours playing APBA Baseball and other games on his Leading Edge computer. Peter, a San Francisco marketing representative, uses lunch breaks to get in rounds of Mean 18 golf on an IBM PC Model AT, although he feels guilty enough about fooling around on the company computer to shut off the game the moment he hears the boss coming his way.

Who said office computers could only be used for work? Machines designed to juggle equations, balance budgets, process words and draw graphs are now also capable of bringing a little fun and adventure to the corporate routine—either after hours or on the sly during the workday. Of the 15 million personal-computer games sold in the U.S. last year, according to Ingram Software, a leading game distributor, nearly 40% were designed for the most popular business machines: the IBM PC, the Apple Macintosh and such IBM-compatible brands as Compaq, Epson, Leading Edge and Tandy. In 1985, by contrast, only about 15% of the games sold would run on business computers. When 750 U.S. executives were polled by Epyx, creator of Winter Games and Temple of Ape, nearly 40% admitted that they had used their office computers for entertainment. Says Will Rodriguez, assistant manager of a B. Dalton's Software Etc. shop in Torrance, Calif.: "We sell an awful lot of games to people in business suits."

Traditionally, game publishers steered away from business computers. Games that ran well on Atari or Commodore machines could not be easily adapted to the IBM PC, primarily because it did not come equipped with a joy stick. The more versatile Macintosh was better suited to game playing, but Apple, which was eager to have the machine accepted as a serious business computer, discouraged independent game developers and even suppressed some early staff-written entertainment programs.

More important, software companies feared that games writ-

ten for business computers would not sell. "The general thinking was that the average player was a 17-year-old geek with pimples who wanted to blow up spaceships," says Chris Crawford, a former game designer at Atari who now writes programs independently for both business and home computers. "Publishers are just



**Balance of Power: countering the global Soviet threat**

*Not just for geeks with pimples who want to blow up spaceships.*

beginning to realize there is another market out there."

To exploit that market, software houses are busy developing adult-oriented games that are more sophisticated than Pac-Man and Donkey Kong and can be played as easily on a keyboard as with a joy stick. Programmer Crawford's current best seller, for example, is Mindscape's Balance of Power (\$49.95), a foreign policy simulation in which the player tries to check Soviet expansion in as many as 62 different countries without starting a nu-

clear war. In Starflight by Electronic Arts (\$49.95), players explore some 270 star systems and 800 simulated planets, zapping aliens all the way. Infocom has even come out with an "R-rated" adventure game called Leather Goddesses of Phobos (\$34.95 to \$39.95), which features a band of Martian sirens bent on turning earth into their "private pleasure palace." The game can be played at three levels: tame, suggestive and lewd.

Many of the top-selling games for business computers are based on adult pastimes. In Accolade Inc.'s Mean 18 (\$44.95

to \$49.95), armchair golfers can hit a sand trap or score a hole in one without ever stepping into the hot sun. Software Toolworks' popular Chessmaster 2000 (160,000 copies sold at \$40 to \$45) challenges players in up to 20 different levels of difficulty, from novice to grand master. The classic of business-computer games is Microsoft's Flight Simulator (\$49.95), which puts Walter Mitty pilots in the cockpit of a Gates Learjet or a Cessna 182. During the past five years, more than 500,000 copies have been sold.

Computer buffs maintain that managers should be tolerant of employees who want to sneak a small amount of computerized relaxation into their workday. Stewart Alsop, a computer columnist for PC World, argues that game playing can serve as a "decompressant" for people caught up in the corporate rat race. As he puts it, "You get all bollixed up, you play a game, it clears your mind, and you start over again." One executive who agrees is David Winer, president of Living Videotext, a software publisher that does not put out games. "I don't want my employees playing all day," he says, "but I certainly don't object to occasional play. We have coffee breaks, why not have computer-game breaks?"

Knowing that most bosses might take a different view, software companies have equipped many games with a "panic button." When the boss approaches, a player can hit a single key, thereby stopping the game instantly and bringing rows of businesslike figures to the screen. Such a feature is available on every game produced by Les Crane, a popular TV talk host of the '60s turned software publisher who brought out Chessmaster 2000. Says he: "I hate to think we're seriously hampering the productivity of America. But, on the other hand, what the heck!"

—By Philip Elmer-DeWitt

Reported by Linda Williams/New York and David S. Wilson/Los Angeles



**Mean 18: lining up a shot to the green with a simulated 3 iron**

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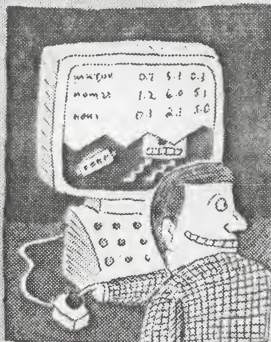






NEW YORK, NY  
TIMES  
D. 963,365—S. 1,572,498  
NEW YORK CITY METROPOLITAN AREA

JAN 23 1987



Marc Rosenthal

## *While the Boss Is Away . . .*

One of the marvels of the computer age is the "boss button." Instead of entering sales data, Mr. Smith is playing a game on the company computer — say "Leather Goddesses of Phobos." Without warning, the boss rounds the corner. Mr. Smith hits the "control" and "B" (for Boss) keys, and an official-looking data base instantly fills the screen.

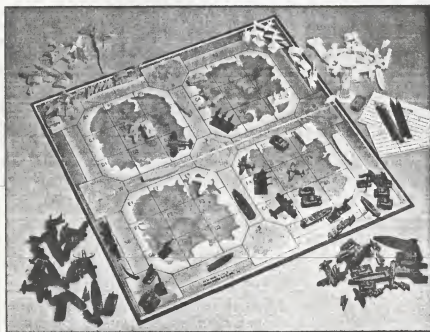
"The boss will never be able to tell that you were goofing off," said Steve Meretzky, who wrote "Leather Goddesses" for Infocom Inc. — unless, of course, the boss notices that entries on the dummy data base include such items as rolling pins and sheep.

"People are very grateful for the boss key," said Michelle L. Mehterian of Aegis Development Inc., which included a boss button in the game "Arazok's Tomb."

Mr. Maretsky said a variation on the boss button comes in handy at Infocom, one of the leading computer game makers. "Here, if you're doing serious work and the boss comes in, you can hit the panic button and a game comes up."

# GAMES & BOOKS

EDITED BY BURT HOCHBERG



## POWER "THE GAME"

Power Games USA, P.O.  
Box 99, Soulsbyville, CA  
95372; \$29.95 postpaid

This is a good war game for people who really don't like war games. There is no attempt at historicity, and the rules can be learned in 10 minutes, yet there's enough strategy to challenge even a hard-core wargamer.

The board shows four countries, each consisting of a corner home base plus an island divided into nine sectors. Five smaller neutral islands act as bridges when land units (infantry and tanks) move between countries. "Sea lanes," which only ships can occupy, separate the countries.

The game is primarily for four players, though it works well for three (the fourth army's units can be used by any or all players), and even for two (commanding two allied armies each). Each player receives a supply of 43 units of various types. A flag, two infantry, two tanks, two fighter aircraft, and two destroyers are placed in each base. Other forces enter the game

through winning battles, occupying enemy territory, and upgrading by exchanges.

Working against a timer, each player records up to five commands, each command moving a different unit its maximum movement allowance or less. Infantry can move up to two spaces, tanks up to three, planes up to five, and ships (confined to sea lanes and coastal spaces) only one.

When the time is up, all commands are executed simultaneously. If any space is then occupied by two or more players, a battle occurs, which is won by the player with the most power on that space. Each type of unit has a power value, ranging from 2 for an infantry up to 10 for a destroyer; but these values can be increased, as explained below. The victor in a battle captures all enemy units involved, trades them for matching units from his own supplies (the new units are placed in a "reserves" area near his home base), and returns the captured units to the opponents' supplies.

A player earns one "power unit" for each enemy country he occupies at the end of each round. Power

units can be exchanged for additional forces according to the forces' power values.

In addition, three identical smaller units occupying the same space can be exchanged for a similar unit with a much bigger bang. For instance, three infantry units (with a combined power value of 6) occupying the same space can be exchanged for a regiment (with a power value of 20); three destroyers (30) for a cruiser (50). An accumulation of power values totaling 100 can be exchanged for a megamissile, which can fly to any space on the board, destroying everything at that location, including itself.

An opponent is eliminated when his flag is captured in its home base, but the capturing force must include a slow-moving infantry or regiment unit. All surviving units of the vanquished army defect to their conqueror; they are removed from the board and traded for the captor's own units. The last survivor wins the game.

The rules are well written, though there are a few minor loose ends. These can be resolved in any way satisfactory to all players without affecting the game.

—Sid Sackson

## LEATHER GODDESSES OF PHOBOS

By Stephen Meretzky;  
Infocom, on disk for most 64k  
computers; \$39.95

Once again Infocom has come through with an innovative work of interactive fiction. Although the company's particular brand of humor has been present to some degree in all of its

games, only twice before—in Planetfall and in The Hitchhiker's Guide to the Galaxy (both by Steven Meretzky)—has Infocom attempted science fiction comedy. Leather Goddesses is, of all things, a science fiction sex comedy.

It's actually a spoof of the kind of superhero science fiction that was prevalent in comic books of the 1930s. (For anybody who has never seen one, Infocom has provided an example in 3-D, along with red-blue glasses to read it with. And read it you must; it contains important clues.) The story takes the hero (or heroine—the program allows the player to be either male or female) from the restroom of a seedy bar in Upper Sandusky, Ohio, to the jungles of Venus, the canals of Mars, a tiny house in Cleveland, and the palace of the Leather Goddesses on the Martian moon Phobos, among other locations. Our hero, it seems, is slated to be the subject of certain unmentionable experiments which will enable the Goddesses, after invading Earth, to make humans their sexual playthings. For some reason, this must be prevented.

As you move about, collecting the various items you need to defeat the LG of P, you encounter members of the opposite sex, and what happens then depends on your willingness to engage in... well, you know. But the author has cleverly arranged things to minimize the risk of offending anyone. At any point in the game you can switch to any of three naughtiness levels—"tame" (about as racy as a Betty Crocker cookbook), "suggestive" (no more so than on TV's



Moonlighting), or "lewd" (lewd).

Many of the puzzles you must solve in order to get to the places you need to get to and obtain the objects you seek involve wordplay: There's a word search puzzle (of a particular type that GAMES readers will recognize), a cryptogram, a riddle, and an "odd machine" whose function is a delight to discover. There's also a bi-level labyrinth full of nasty creatures; getting through it will require more than the map provided.

The level of difficulty is "Standard"—tougher than Infocom's "Introductory" adventures but not as hard as "Advanced" or "Expert." Leather Goddesses is one of Infocom's finest achievements, pure pleasure from start to finish.

—B. H.

## ELLERY QUEEN'S MYSTERY MAGAZINE GAME

Mayfair Games, Inc. \$17

Eagerly awaited by mystery fans, and long overdue, Ellery Queen's Mystery Magazine Game is finally here. The wait has been worthwhile: It's a real mystery-lover's game, with all the excitement and flavor of a well-crafted whodunit.

The game comes packed with material. The glossy double-sided game board depicts Manhattan on one side, and on the other the fictitious rural town of Bromlee Station ("Bromlee" is a combination of the names of the game's designers: Darwin Bromley, president of Mayfair Games, and Laird Brownlee). There's a four-page Basic Rules booklet, an eight-page Advanced Rules booklet, a New York Detective's Guide (chock full of useful information for any visitor to the Big Apple, and including 229 different clue locations for players of the game), a Chamber of Commerce

Guide to Bromlee Station (with 150 clue locations), and cards describing the detectives. The five cases presented in the thick Casebook run the gamut from the murder of a mystery writer to a neat locked-room mystery.

Game play is easily grasped. Players each select a detective from the six provided (including Ellery Queen himself), each of whom has special contacts and areas of expertise which allow him to get extra information at certain locations and from certain characters.

The introduction to the selected case is read from the Casebook, and the players place their tokens on the indicated numbered locations on the board. The numbers refer players to a Location Index, which in turn refers them to a Clue Index, which tells them where in the Casebook to find the appropriate clue. Although having to check three different references is a bit cumbersome and confusing at first, the cleverness of the system more than compensates for this. Some clues are revealed automatically as the game progresses. In competitive play, each detective can "squelch" up to three clues, rendering them unavailable to the other players. Solitaire rules are also provided.

The guide books play a key role. Specific locations are listed for any type of information required (communications, art, chemistry, etc.), and a list of neighborhoods includes the types of information to be found in each. There are, for instance, five banks, three libraries, six "hangouts," and a host of churches, clubs, hotels, stores, etc. Each turn, a player may either stay within a neighborhood and look up two clues, move to an adjacent neighborhood and look up one clue, or move two neighborhoods away but see no clues.



To win, a player first proposes a solution and then silently reads the correct solution in the Casebook. (Keep a mirror handy, since the solutions are printed in mirror-image.) If he is correct in every detail, he wins the game.

Mayfair plans to release supplemental cases, but the game includes everything you need to create your own, from blank clue and

location indexes to hints for constructing a suitably convoluted mystery.

Similar in spirit to the now-classic Sherlock Holmes, Consulting Detective (see The Games 100, November 1986), Ellery Queen's Mystery Magazine Game is an excellent production and well worth the mystery lover's serious attention.

—Matthew J. Costello

## LOGICMASTER

Logicmasters, P.O. Box 7795, San Diego, CA 91207; \$3.95 plus 75¢ postage

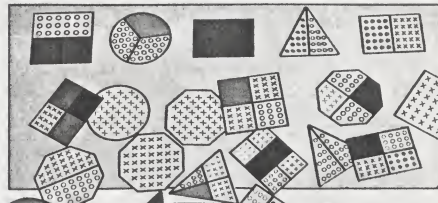
LogicMaster consists of 25 colorful pieces of laminated cardboard in five different shapes. Each shape has several areas on it containing solid colors or patterns—green X's, red circles, purple dots, and so on. The object is to sort the pieces into five sets, each set containing one piece of each shape, with no two

shapes having the same pattern or solid color.

The first few steps are easy: If four triangles contain purple X's and the fifth does not, a circle with purple X's must go with the fifth triangle. But later steps are trickier and subtler, requiring you to combine two or three bits of information at one time.

Beware: Beneath LogicMaster's bright appearance lurks a real four-star challenge. Helpful hints are provided, but the solution is not.

—S. M.



# THE DAILY

112th Year - No. 78  
Monday, July 27, 1987

## Upper Sandusky pl



### Helpful guide

Joe's Bar in Upper Sandusky is the starting point for the space-age adventure "Leather

Goddesses of Phobus." Includes interactive fiction software Campbell's Guide to the Hot Spot System" where Upper Sandusky is prominent notice.

### mon Walton dies

One of the Daily Chief-Union's 1987 Best Fathers of the Year, Allen L. Walton, died Sunday evening at his home near Upper Sandusky. He was 45.

Besides farming with his father since 1959, Walton taught English, psychology and sociology at Upper Sandusky High School for all but one of his

### Defends dec

By DONNA CASSATA  
Associated Press Writer  
WASHINGTON (AP) — Defense Secretary Caspar Weinberger is defending his decision not to resign in protest of U.S. arms sales to Iran, saying he would have been unable to continue arguing "vigorously and vociferously" against the policy.  
"Resigning may make the resigner





# THE DAILY CHIEF-UNION

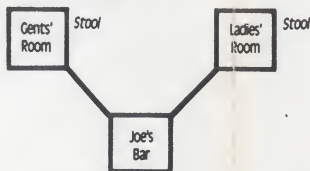
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1987

Upper Sandusky, OH 43351

## Sandusky plays role in computer

BEER IS  
O MARS. HE  
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ES

### JOE'S BAR Upper Sandusky, Ohio



ndusky is the starting  
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"Resigning may make the resigner



By DEBBIE BAUMANN  
Chief-Union staff writer

It's 1936. You're sitting in a local bar, sipping cheap beer. During what you think is an innocent trip to the bathroom, you're zapped by a flash of green light and taken away by tentacled aliens to a cell on Phobos, one of the moons of Mars.

How did it happen? One beer too many?

It happens by inserting a software disc called "Leather Goddesses of Phobus" in your personal computer and taking it from there. "Leather Goddesses of Phobus" is a lewd romp through the pleasure palaces of the solar system that begins in Joe's Bar, located in the fair city of Upper Sandusky.

Upper Sandusky? Mentioned in a computer game?

The computer game is more correctly titled interactive fiction, a text adventure that allows the computer operator to become part of the story. The story opens as you, the computer operator, sit in Joe's Bar in Upper Sandusky drinking beer at a nickel a mug.

But why Upper Sandusky? Steve Meretzky, author of the interactive fiction, said he was looking for a location in middle America to start off his newest adventure.

"In the 1930s (the time frame for the story), Ohio was middle America," Meretzky said in a recent telephone interview. He said he looked at the map of Ohio to find a city, one that was not too big, not too small and one some people would have heard of.

"I was also looking for a name with

lots of syllables," the author said. "When I saw Upper Sandusky, it was it."

Meretzky works for Cambridge, Mass.-based Interactive Fiction, Inc., a company that has been a pioneer in interactive storytelling. Other interactive fiction titles Meretzky is known for include "Planetfall," winner of the Adventure Game of 1986, "Inforworld," "Sorcerer," "Hitechhiker's Guide to the Future," "Video World" named Most Popular Software of 1986, and "Best Software Designer."

Prior to writing the interactive fiction, Meretzky had never visited Upper Sandusky. Since its release, he has stopped for a visit. Last week of May, during a computer drive from Boston to San Francisco, Meretzky made a point to stop here.

His first stop was Sandusky's only computer store, Computers Plus, where he was disappointed to find no interactive software. From there, he searched for "Joe's Bar."

"I wasn't sure if there was a Joe's Bar here; of course there was," Meretzky said. He did not purchase some postcard, but he remembered Upper Sandusky.

The game itself does not take much time in our fair city. Through your own ingenuity and just plain common sense, you are zapped and find yourself on Mars, Venus, and Cleveland and then back to Upper Sandusky, although not necessarily in that order.

## Tanker dam

# Y CHIEF-UNION

Upper Sandusky, OH 43351

USPS 142-240

Single copy 35 cents

## ays role in computer game

By DEBBIE BAUMANN

Chief-Union staff writer

It's 1936. You're sitting in a local bar, sipping cheap beer. During what you think is an innocent trip to the bathroom, you're zapped by a flash of green light and taken away by tentacled aliens to a cell on Phobos, one of the moons of Mars.

How did it happen? One beer too many?

It happens by inserting a software disc called "Leather Goddesses of Phobus" in your personal computer and taking it from there. "Leather Goddesses of Phobus" is a lewd romp through the pleasure palaces of the solar system that begins in Joe's Bar, located in the fair city of Upper Sandusky.

Upper Sandusky? Mentioned in a computer game?

The computer game is more correctly titled interactive fiction, a text adventure that allows the computer operator to become part of the story. The story opens as you, the computer operator, sit in Joe's Bar in Upper Sandusky drinking beer at a nickel a mug.

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lots of syllables," the author noted. "When I saw Upper Sandusky I knew it was it."

Meretzky works for Infocom, a Cambridge, Mass.-based company that has been a pioneer in the field of interactive storytelling since 1979. Other interactive fiction titles Meretzky is known for include "Planetfall," winner of the Best Adventure Game of 1983 award by Infoworld; "Sorcerer"; and "The Hitchhiker's Guide to the Galaxy." "Video World" named Meretzky the "Best Software Designer of 1983."

Prior to writing the adventure, Meretzky had never visited Upper Sandusky. Since its release in 1986, he has stopped for a visit. The first week of May, during a cross-country drive from Boston to San Francisco, Meretzky made a point of stopping here.

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"I wasn't sure if there'd be one here; of course there wasn't," Meretzky said. He did, however, purchase some post cards to remember Upper Sandusky.

The game itself doesn't spend much time in our fair city. From here, you are zapped to Phobos. Through your own ingenuity, daring and just plain common sense, you find yourself on Mars, Venus, Saturn, Cleveland and then back to Phobus, although not necessarily in that order.

Along the way you meet Tiffany, if you are a woman, and Trent if you are a man. Being gender conscious is another intriguing aspect of the Infocom game — you declare your gender by choosing the appropriate restroom in the opening scene.

The interactive fiction can be read in one of three naughtiness modes: tame — rated G (or yawn) by the company; suggestive — more like a PG rating; or lewd — an R rating for those with a more raunchy nature.

The purpose of the adventure is to find the necessary items to build an anti-leather goddess machine. The Leather Goddess of Phobus has captured you as an experimental subject in her evil plot to enslave humanity and turn Earth into her private pleasure world. There's no pressure — just remember that you and you alone can save humanity.

Without giving away too much of the "plot," let it suffice to say the "racy space-age spoof" allows you to meet a variety of interesting beings, take risks and get, shall we say, intimate with certain hunks (or hunketts if you're a male player).

Interactive fiction allows your imagination to take you to places you've only dreamed about. For those who have always wanted to leave Upper Sandusky but never quite had the money to travel it's worth a trip to find "Leather Goddesses of Phobus," which is available in programs suitable for most home computers. Don't miss this opportunity to boldly go where you've never been before — and who knows? You might learn something.

Stool  
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## Tanker damage more



# QUICK CLICKS

are working in at first, but *Ragtime* is easy to learn and use so it won't take long to become comfortable with it. The manual is excellent, with a detailed tutorial and full reference section. Unfortunately, the pro-

gram is copy protected and requires the insertion of a key disk at random intervals when working from a backup or hard disk.

This is an excellent program overall. The word processor is not strong enough to

stand alone, but is a solid component of the total package. *Ragtime* is perhaps the easiest page layout program I have used yet, and still maintains quite a bit of power. — MDW

## LEATHER GODDESSES OF PHOBOS

List Price: \$39.95. Published by Infocom, 125 CambridgePark Drive, Cambridge, MA 02140. (617) 492-6000. Not copy protected.

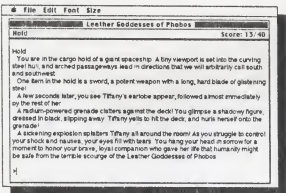
Years ago, when the first adventure games like *Zork I* and the original *Adventure* came out, computer gamers were enthralled by the ability to type things like "Get gold" or "Attack dragon with sword" and get a reasonable response. Today's computer gamers apparently want something more stimulating than a chaste kiss on the cheek from a newly rescued, suitably grateful princess.

Actually, *Leather Goddesses of Phobos* is not as racy as its title makes it sound. For one thing, those promiscuous ladies of the Martian moon Phobos are out to conquer the earth and enslave the inhabitants. Rather than disporting with same ladies, your mission, should you decide to buy the game, is to defeat those kinky ladies and save the planet. The costumes may be slightly different. [Editors Note: Slightly? Female adventurers find themselves garbed in brass bikinis; males in brass loincloths!]

but the main outline is the same as many other games. Just a different flavor, as it were.

In addition, those who just want to enjoy another good Infocom text adventure without the innuendo can play the game in "tame" mode and be guaranteed that the infamous sultan's harem will be strictly "G" rated — though maybe a bit duller than "suggestive" mode and definitely less fun than "lewd" mode.

Truth to tell, despite the great title, the best feature of *Leather Goddesses of Phobos* is not the sex, but the humorous writing. *Leather Goddesses* continues the wacky tradition of the Steve Meretzky/Infocom comedy-adventures starting with the vastly underrated *Planetfall* and continuing with the wildly successful *Hitchhiker's Guide to the Galaxy* (with Douglas Adams).



*Leather Goddesses* is a worthy successor to these wonderful games. It's easier by far than *Hitchhiker's Guide*, and the humor is broader, less British, and certainly more bawdy. Like all text adventures, there are no exciting graphics or sound effects to spark your imagination, just words. But as fans of Infocom know, a good sentence can easily be worth a thousand pictures.

*Leather Goddesses of Phobos* will take you to such varied places as a Martian polar orphanage for robots, an encounter with a Venus flytrap — on Venus — and Cleveland. Yes, Cleveland; you don't think you're going to find the headlight to a 1933 Ford (which your sidekick needs for his super anti-Leather Goddesses of Phobos machine) in a Martian desert, do you?

Potential female warriors need not worry that the game discriminates against women. At the beginning you tell the game what sex you are — by going to the appropriate bathroom! — and the game adjusts your role, and your future sex partners, accordingly. *Leather Goddesses'* packaging is of the usual high-quality Infocom fans have come to expect. The documentation contains a hilarious and campy 3D comic book (with the necessary tinted glasses) and a scratch 'n sniff card keyed to pungent smells in the game. *Leather Goddesses of Phobos* may lack graphics, but it sure smells interesting. — Larry Husten

## PENMOUSE+

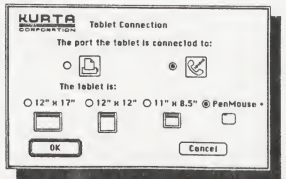
List Price: \$295. Kurta Corporation, 4610 South 25th Street, Phoenix, AZ 85040. (602) 276-5533. Compatible with 512K and iMac+: uses modem port.

The PenMouse+ is Kurta Corporation's low-end entry in the graphics tablet market. The company makes tablets in many different sizes and style for a variety of computer systems.

Graphics tablets provide a pen-like, rather than a mouse-like object to hold in your hand while drawing or tracing. Since most of us learned to draw on paper with pencils, pens and crayons, it is easier to use a tablet and pen combo than a mouse for drawing computer graphics. This is especially true for tracing — using a pen on a tablet makes it much easier to see what you're trying to copy.

The PenMouse+ has a unique pen. The pens of most graphics tablets are connected to the tablet by a cable. Signals telling the tablet where the pen is in relation to the

tablet travel along the cable. The PenMouse+ pen has no cable. Instead, a tiny transmitter built into the pen body transmits the signals on an FM frequency, making the pen easier to use.



The PenMouse+ has an exceptionally smooth "trace" mode that allows for very precise drawings. In fact, it is so precise that if you move the pen quickly, the drawing on the screen lags behind. This is because the tablet is doing such a good job of tracking and drawing the points you pass through that it takes longer for the comput-

er to process and display them than it took you to draw them.

An alternate "draw" mode yields a display that is more in synch with your pen motions, at the cost of a more jagged image. Most users will stick with the trace mode. Besides, it's fun to be able to do something faster than the computer — and then sit back and watch the screen catch up with you.

But. But. But. But. (There are four big ones.)

(1) The unit tested did not track evenly in the horizontal and vertical directions. I traced a 3-inch circle; it came out 3 inches wide, but only 2.5 inches tall. This is not acceptable behavior for a precision drawing device.

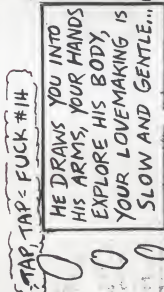
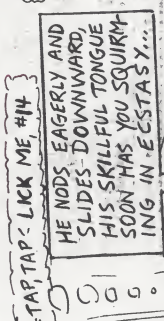
(2) The pen is hard to control when you're drawing — and when you're not. The pen does not actually have to touch the tablet to draw. As long as it's within a half an inch, it will work. "Clicking" is done either by pressing down on one of the small buttons on the pen, or by pressing down the pen point itself. Likewise, the release of pressure on either the button or the tip represents a

## STAN MACK'S REAL LIFE FUNNIES

SAFE SEX

ALL DIALOGUE GUARANTEED OVER-HEARD

Village Voice 6/30/87



Village Voice June 30, 87



Steve

**ACTIVISION**  
HOME COMPUTER SOFTWARE™

TO: JOEL BEREZ

DATE: 18th December 1986

FROM: ROD COUSENS

C.C.: Jim Levy  
Geoff Mulligan  
W. Derlien  
T. Ormand

RE: INDUSTRY DINNER 1986

AT THE INDUSTRY DINNER HELD AT THE LONDON HILTON HOTEL ON PARK LANE,  
17th DECEMBER, NEWSFIELD PUBLICATIONS (BRITAIN'S LEADING CONSUMER MAGAZINES  
IN HOME COMPUTERS) AWARDED THE BEST ADVENTURE OF 1986 TO INFOCOM FOR:

'LEATHER GODDESSES OF PHOBOS'

CONGRATULATIONS TO STEVE MERETZSKY AND ALL THE TEAM AT INFOCOM.

MERRY CHRISTMAS AND A HAPPY NEW YEAR

Rod

3 20 1987

## COMPUTER FILE / Lawrence J. Magid

## Publishers Present Their 'Oscars' of Software

The week before the motion picture industry conducted its annual Academy Awards presentation, the computer software industry hosted a similar event. It wasn't nationally televised, but at a black-tie event at the posh Claremont Hotel in Berkeley, the Software Publishers Assn. presented its Excellence in Software Awards for 1986.

Like the Academy Awards, there were multiple categories—22 to be exact. And each award was presented by a pair of industry luminaries who attempted to lighten the suspense with humor. Some were actually funny. The heaviest laughter came when computer enthusiast Robin Williams did a stand-up routine. Williams wasn't paid for his act, but he included several pleas for the audience to send him free software. Douglas Adams, author of "The Hitchhiker's Guide to the Galaxy," served as master of ceremonies.

As someone who mainly writes about business and productivity programs, I was surprised to find that a majority of the nominees and almost half of the winners fell into the category euphemistically referred to as "entertainment software." Games were very popular in 1986.

Broderbund Software of San Rafael, Calif., won six awards. Toy Shop was selected as "best new use of a computer," "best concept" and "best creativity program." It allows you to build working toys that are created and customized on the screen and then printed out and attached to adhesive card stock (included) for manual assembly.

The program even comes with supplies such as wooden dowels, wire, cord, balloons and rubber stripping. It can be used to make cardboard cars, carousels, balloon-powered airplanes and even a medieval catapult. The toys have moving parts such as wheels that turn and horses that go up and down. The IBM PC and Apple Macintosh versions of the program retail for \$69.95 while the Apple II and Commodore 64 versions are priced at \$59.95.

Another Broderbund program—called Where in the USA Is Carmen Sandiego?—won "best primary school education program" and "best general education program." This game, which runs on the Apple II, Commodore 64 and IBM PC, is a geography lesson and mystery in which the user tracks thieves throughout the United States. It includes printed and on-screen maps and a copy of the "Fodor's USA" travel guide to help

in the search. The program retails for \$44.95.

The award for the "best home productivity program" went to the Newsroom Pro from Springboard Software of Minneapolis. Its \$129.95 program for the IBM PC is designed to produce newsletters, banners and other printed material. It includes an automatic layout feature, over 2,000 pieces of pre-drawn "clip art" and an integrated text editor. A less sophisticated version, called the Newsroom, is available for Apple II and IBM (both \$59.95) and Commodore 64 (\$49.95).

The "best utility program" award went to Referee, from Perisoft of Madison, Wis. Referee is aptly named because it acts as traffic cop for an IBM PC that is running more than one "memory-

*Lawrence J. Magid is vice president and senior analyst at Seybold Group, a computer consulting and publication firm.*

resident" program. Such programs, like SideKick, are available to users even if the computer is running another program. When more than one memory-resident program is running at a time, they can get in each other's way, causing all sorts of havoc. Referee, which lists for \$69.95, lets you activate and deactivate memory-resident programs that cannot get along with one another without removing them from memory.

Dan Bricklin's Demo Program, from Software Garden of West Newton, Mass., was recognized as the "best programming tool." The \$74.95 program makes it possible for software developers to create sample screens that show off what their programs might look like, long before the programs are actually written. It allows you to create screen images or slides that can be displayed sequentially. Bricklin, incidentally, is the co-author of VisiCalc, the first spreadsheet program ever written for a personal computer.

Chessmaster 2000 by Software Toolworks of Sherman Oaks was selected as the "best entertainment program." It runs on the Amiga, Apple II, Atari XL, Atari ST, Commodore 64, IBM PC and Macintosh. I've had a review copy for a while but, since I'm not a chess player, I never bothered trying it. After it won the award, I unwrapped my copy out of curiosity, and now I'm afraid I might get hooked. The program offers 12 levels of play from "newcomer" to

"grandmaster." I'm still in the "teach mode" where the computer displays all the legal moves and suggests the best alternatives. It comes with a library of classic games from the 17th Century through the 1985 Karpov-Kasparov world championship. The program retails for about \$40.

Like the Academy Awards, the most significant prize was saved for last. The "best software program" (as well as "best business productivity tool") for 1986 went to Microsoft Works for the Apple Macintosh. Works, which lists for \$295, is an integrated multi-function program that provides word processing, database management, spreadsheet and telecommunications, all in one package. Its main advantage is that all functions are available at the click of a mouse, making it unnecessary to stop what you're doing, exit a program and load in new software when you want to switch to a new function.

Like most integrated programs, none of its functions is as full-featured as some of the stand-alone programs in each of the categories. Nevertheless, each function is powerful enough for most users, and the program is easy to use and well integrated. You can, for example, merge names and addresses from the database with letters from the word processor to create form letters.

For years, the movie industry has rated its films with notations such as "PG," "R" and "X." Generally, the software industry has no such concern since most programs are completely devoid of anything lascivious. But Infocom's *Leather Goddesses of Phobos*, the winner of the "best software packaging" award, allows the user to choose between "lame," "suggestive" and "lewd." According to its manual, the adventure game takes you through a "naughty, bawdy, rowdy, rousing and very, very amusing romp across the solar system."

Why best packaging? It comes with 3-D glasses, a comic book-like cover and seven "scratch-and-sniff" decals. Versions for the Macintosh, Apple II, IBM, Amiga and Atari ST sell for \$39.95. The Atari XT and Commodore 64 versions are \$34.95.

For a complete list of this year's winners, write to the Software Publishers Assn., 1111-19th Ave. N.W., Suite 1200, Washington, D.C. 20036.

*Computer File welcomes readers' comments but regrets that the authors cannot respond individually to letters. Write to Lawrence J. Magid, 100 Homeland Court, Suite 100, San Jose, Calif. 95112, or contact the L. Magid account on the MCI electronic mail system.*

# Reviews

This month's

games bring you  
ribald adventure,  
some challenging  
boxing matches,  
and a gumshoe  
detective caper.

## YOU GOTTA HAVE A GIMMICK

Got a question for you: What's the most effective marketing gimmick known to mankind? I'll give you a hint. It sells everything from automobiles to toothpaste. Give up? The answer is sex.

So it's no surprise that sex has once again found its way to text-adventure games. Infocom's *Leather Goddesses of Phobos* is actually the second major text adventure with a

baldly ribald plot. (Do you remember the first? The answer is at the end of this review.) What's important here is that the erotic theme made *Leather Goddesses of Phobos* (LGoP) one of the most eagerly awaited games in recent memory.

Steve Meretzky, author of LGoP, has many fans in the interactive-fiction world, having previously contributed *Planetfall*, *Suspended*, and *A Mind Forever Voyaging* to the genre, as well as coauthoring *The Hitchhiker's Guide to the Galaxy*. With his latest work, Meretzky has fashioned a spoof of 1930s pulp science fiction. No matter what you might infer from the racy sadomasochistic images

"Leather Goddesses" conjures up, the game is nothing more than a Zorkian treasure hunt. This time you start in Upper Sandusky, Ohio, and wind up on a wacky journey through time and space, traveling through the solar system in search of the eight bizarre items you need to make an "anti-leather goddess machine."

You see, from their base on the Grand Canal on the planet Mars, those nasty *Leather Goddesses* are preparing to enslave

every man and woman on Earth—presumably to do unspeakable things to earthlings once we are their "private toys." (Preferring to have matters spelled out for me, I

wanted to know exactly what those unspeakable things were, but I never did find out. Sigh.) So it is up to you to collect the machine parts that will ultimately vanquish the *Leather Goddesses*. I must admit that I was a bit disappointed at the ending—the "losing" outcome seemed as if it would be much more fun than the "winning" one.

As for the sexual theme, weren't enough of a gimmick, LGoP offers four other clever devices.

First, you may play the game as either a man or a woman, and the text describing your adventures throughout the game (both sexual and otherwise) conform to the choice. Second, you can pick from three different "naughtiness levels" that affect the tone of the text: Suggestive (the default mode), Tame (yawn!), and Lewd (the preferred level of 999 out of 1000 games, as I found from my own unauthorized and undocumented study). Before you may enter the Lewd mode, however, you must state your age (no one under 18 allowed). In a burst of uncharacteristic dishonesty I refused to tell the game my right age. I typed 18, the game believed me, and I was then able to lap up every last lascivious detail. The

third and fourth gimmicks are part of the packaging: a scratch 'n' sniff card and a 3-D comic book that you must read (using the provided 3-D decoder glasses) because it contains clues to help you solve the game.

Infocom bills LGoP as a Standard Level game, meaning it is suitable for both first-time and experienced players. The puzzles range from the deceptively simple (the vizicomm booth) to the sublimely ridiculous (trying to kiss the frog) to the challenging (hint: look at the barge from the catacombs to the difficult (the cats' maze).

Even at its lowest, LGoP is not pornographic. The sexual content is no higher than what you can see every week on "Dynasty." LGoP is humorous and fast-moving, and even when the writing is ribald, it is never cheap—it is amusing and clever. But to my taste, Meretzky's cleverest idea by far is the title. "*Leather Goddesses of Phobos*" is what is called a "money title." It teases. It titillates.

It prompts. It makes you want to buy the game.

The first sex-oriented text adventure was called *Sotporn Adventure* and was released years ago by a company still in existence that people forget its early effort. If I remember correctly, it was a pretty successful game, and I predict that LGoP will enrich Infocom as well. Let's face it, sex sells!

Donald Oliver

## LEATHER GODDESSES OF PHOBOS

Infocom, Cambridge Park Drive  
Cambridge, MA 02140  
(800) 262-6668, ext. 17A  
LIST PRICE: \$39.95  
REQUIRES: Apple II Plus, IIe, or  
IIgs; 48K RAM  
CIRCLE READER SERVICE NO. 400



A+  
NEW YORK, N.Y.  
M. 115.000  
APR 1987





## LEATHER GODDESSES OF PHOBOS

For those gamers who need no introduction to Infocom adventures, I will offer this succinct mini-review: LEATHER GODDESSES OF PHOBOS is from Infocom. Buy. Enjoy. This is all you have to know.

If, however, you are new to computer adventure games, read on: A more complete review of LEATHER GODDESSES OF PHOBOS (LGoP), Infocom's newest standard-level, all-text release, follows.

In 1926, an immigrant from Luxembourg named Hugo Gernsback created AMAZING STORIES, which, according to Isaac Asimov, marked the beginning of modern science fiction (and which, according to Brian Aldiss, did more harm to SF than good). "The Skylark of Space," by E.E. "Doc" Smith appeared in print in 1928; and by 1930, there were three magazines devoted to science fiction adventures: AMAZING STORIES, SCIENCE WONDER STORIES, and ASTOUNDING STORIES OF SUPER-SCIENCE.

In 1932, Huxley's BRAVE NEW WORLD was published; and, in 1937, John W. Campbell became editor of AMAZING STORIES. He proceeded to move science fiction out of an era marked by adventure, and into a new phase guided by science.

Written by Steve Meretzky (PLANETFALL, SORCEROR, A MIND FOREVER VOYAGING, and co-author of THE HITCHHIKER'S GUIDE TO THE GALAXY), LGoP is a sexy, comic spoof of those treasured science fiction adventures of the '30s.

The adventure begins in 1936. While you are attending to certain duties in a sleazy bar in Upper Sandusky, Ohio, the Leather Goddesses are preparing to invade Earth in order to make it their personal world of sexual pleasure. You are promptly kidnapped and left in a carpeted cell. Accompanied by a fellow prisoner, you must foil the dastardly plan of the Leather Goddesses by searching the solar system for the parts needed to construct a Super-Duper Anti-Leather Goddess Attack Machine.

As usual, the Infocom parser is top-notch; not only will it recognize over 900 words, but it will handle complex commands, various prepositions, and three kinds of questions.

But the nifty plot line and the state-of-the-art parser are only part of what make LGoP so excellent: there are bonuses involved here.

Early on, through a decidedly mundane command entry, you must identify your sex: the male version differs in obvious ways from the female version. There are three "Naughtiness Levels": Tame, Suggestive (the default level), and Lewd, which correspond roughly to the G, PG, and R ratings given to movies. Tame <yawn> is suitable for all ages; Suggestive, though laden with innuendo, won't offend anyone, while Lewd will give all the Rehnquist right-wingers fits (it doesn't take much).

Lewd, of course, is the most fun. I found nothing particularly shocking,



and the "R" rating seems extreme. Any kid who has played Little League baseball already knows the language; any parents who think their sons and daughters HAVEN'T heard it or DON'T use it are NOT living in the 1980s. In fact, the under-10 crowd has entered the same language (and worse) into the ZORK parser, just to see how the game might respond.

As for the sexual content, I found the same innuendo in both Suggestive AND Lewd levels. Moreover, sex is a fine topic for a comedy, especially these days when money is the usual subject of interest.

Despite the harshness of the "R" rating, it is easy to imagine people who might be offended. I want to remind parents that Meese still hasn't defined pornography; I don't have to remind youngsters to play Lewd when the folks are at the local cinema watching "Blue Velvet."

Included in the package are more goodies: a 3-D booklet titled "The Adventures Of Lane Mastodon," a pair of 3-D glasses, a map of the catacombs, and a "Scent-Sational," multiple-use, scratch 'n' sniff card (which, under penalty of horrible death, you'd better not sniff until the game prompts you!). The 3-D effects are better than average; there is hardly any blurring, and my eyes weren't at all strained.

Infocom has always had what appears to be an infinite capacity for detail; their game packages are ideas made real. From the suggestive front cover drawing, to an amusing InfoComix parody of a pulp magazine "You Can Do It!" advertisement, to the back cover description of what has been "thrust" into each LGoP package, every small detail adds to the whole.

This is right up there with the NATIONAL LAMPOON, a publication that has garnered many design awards and whose every issue reveals the same meticulous attention to the myriad details of a single theme.

Newcomers to Infocom's interactive fiction can't go wrong buying ANY of their games. Even the lesser efforts of BALLYHOO, SEASTALKER, or CUTTHROATS are so far ahead of all other available text or text/graphics adventures, that the mini-review which opened this article is as appropriate to the novice adventurer as it is to the veteran: LEATHER GODDESSES OF PHOBOS is from Infocom. Buy. Enjoy.

LEATHER GODDESSES OF PHOBOS is published by Infocom, Inc., and distributed by Activision, Inc.

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that can be manipulated in several ways. All activity is carried out by means of controls on the screen which are activated by mouse or joystick.

Mapping this puzzle is half the fun because of the great graphics. By means of the various cameras and switching capabilities, you can actually 'follow' the guard as he makes his rounds by switching cameras.

My ONLY complaint with HACKER II is that, like HACKER, there is no 'save' feature. When your three MRUs are wiped out (as they WILL BE, many times before you figure it what you're doing) you have to go back and start the game over. There IS a 'pause' feature which lets you stop for a minute and think over what you want to do next. This is another winner from Activision...and I HOPE there's going to be a HACKER III! Highly Recommended  
-Art Lewis Kimball

LEATHER GODDESSES OF PHOBOS Standard Level Comedy Adventure for C64 (\$34.95) and Amiga (\$44.95) from Infocom, Cambridge, MA

LEATHER GODDESSES OF PHOBOS is another example of Infocom's continual "stretching" in the world of interactive fiction. Not content to sit back and grind out the same type of adventure year after year (even though they would have a guaranteed market for it), Infocom is constantly searching for a new twist, something to make each release something to REALLY look forward to.

In LEATHER GODDESSES you again have to save the world from aliens bent on taking over. But this is a little different! These aliens want to take over earth for the purpose of turning it into their own personal Pleasure Palace. Your job is to stop them (?????). Oh well, a super-hero shouldn't question the wisdom of his assignment.

To begin with, you can play this adventure as either a female or male, and the little dickens won't take your word for which you are, either...it cleverly waits to see which 'facility' you use! Once you've established your gender (or at least your Preference) the remainder of the game will respond accordingly. You will have a faithful companion along to help you. Your companion has a suicidal urge to be a hero, but never fear...he/she has more lives than Morris!

You'll run into a WEALTH of attractive members of the opposite sex, and how much fun you have with them is up to YOU.

You see, you can play LEATHER GODDESSES in three different modes; Lewd, Suggestive and Tame. Each mode involves the same problems and the same solutions, but the descriptions and humor vary drastically between the three. In Lewd mode you can even use those words that are normally not recognized by an adventure game! You must be over 18 to play the Lewd mode, and don't try to fool the computer...try telling it you're under age and then going back later and trying to get into Lewd mode.

In the traditional exquisite packaging, you'll find a 3-D comic book (and glasses to read it with), a semi-accurate map, and a scratch-and-sniff card. The game will tell you when to scratch-'n-sniff....although there are a couple of places where you might hesitate in doing so!

The puzzles in this game are some of the most enjoyable I've come across so far. None are really 'killers', but they WILL make you sit back and think for awhile. This is by no means the hardest Infocom adventure or even the most difficult 'Standard' level...but it IS one of the most clever.

I certainly hope Infocom has signed Steve Meretzky to a lifetime

contract...or at least has his straight-jacket buckled on good and tight. Everything he touches turn into an interesting 'angle' (Sorry, Steve)...and if you don't understand that, you WILL after finishing LEATHER GODDESSES OF PHOBOS. Very Highly Recommended! -Art Lewis Kimball

Shanghai by Activision, 49.95. For Amiga. DOS Protected. 512K

Shanghai is a derivative of the 3000 year old game of Mah Jongg. This game is great! This game is total boredom. The correct response depends on who plays it. This is NOT a shoot 'em up. there are no mazes to map. It is a solitaire (multi-player options exist) game with strategy. One thinks instead of reacts.

The object of Shanghai is to pick up 144 tiles from a three dimensional pyramid shaped pile. Two tiles may be removed when they match and are neither covered nor blocked on either their left or right sides. There are four of most of the tiles. Deciding when to pick up tiles and when to save them for later makes up a lot of the strategy. For instance, it possible that three of four matching tiles might remain blocked. While winning at Shanghai does involve luck (some pyramids just can't be solved), strategy is important. Activision supplies some suggestions for better play. Learning these tactics and practicing greatly increases the chances for winning.

Newcomers to the game don't bother with an attack plan. As fast as they can match tiles they mouse over to the first, click, mouse to the second, double click. When they can't find any more matches it's off to the help menu. The game will obligingly show all possible moves. The player can even retract moves. (The rules say players shouldn't resort to these helps, but of course they do.) Actually, this is one of the few areas where I criticize the

game. After cycling through the available moves the player must click the "cancel" response. The natural tendency is to just mouse to the desired tile and click. Several times I've seen players have to move back to that "cancel" button. It's one of those little annoyances that drive you crazy sometimes.

One of the really neat features of the Amiga version is the graphics of the playing field. The background looks like green felt not just a blob of green. Not only are the tile patterns well done, but the white tiles even have a little yellowing here and there. The pyramid is three dimensional (the view is from the top down). Even the tiles are three dimensional. Tiles cast shadows and edges closest to the light source are brighter. Shanghai presents an excellent example of what can be done with Amiga graphics.

Multiplayer options include challenge and tournament. In challenge mode, each of two players has from 10 to 60 seconds to remove a pair of tiles. Play continues until neither player can remove any more tiles. At the end of the game, the player who has removed the most tiles wins. Challenge mode allows play with either one or two mice. Challenge mode is for those who like Blitzkrieg chess or heart palpitations. Tournament mode allows several players to try their hands at solving the same pyramid. Each player is given the same amount of time to finish. Scores are kept of the top five winners.

Shanghai is copy portected, but what game isn't? It takes over the machine so you can't pop it in the background when the boss walks in. The game also requires 512K. I don't know if 'fast' memory (memory above 512K) will give it problems. On the plus side, it works in an Amiga with the 68010 microprocessor. Some programs,



# Leather Goddesses of Phobos: Tries to Be Naughty AND Nice

by Bob Lindstrom

*'Twas the night before Monday and 'out of the gloom, a green phosphor glowed in the Commodore room.*

*The parents were huddled in front of the screen enjoying*

*adventures that verged on obscene.*

*With Ma wearing little and me wearing less, we sleazed up the place with a Martian goddess.*

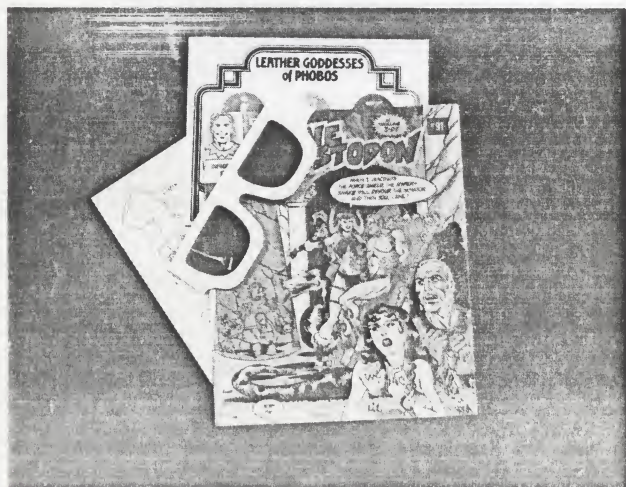
Remember Softporn Adventure? It was a smarmy little effort

available once upon a nasty time from Sierra On-line. In those unenlightened days, computing was regarded as the domain of manly (nerdy) men. Sexist? What's that? We didn't know.

So, we didn't care that the despicable goal of this Softporn text adventure was to seduce three women before the night was over. We just got to work typing all the naughty words that this program miraculously knew and let guilty perspiration drip all over the pens in our shirt pocket protectors.

There was some retribution, I suppose. At one point, making the wrong move in Softporn meant contracting a social disease. And, then, it was possible to lose all your money (and therefore any chance of "getting lucky") by gambling it away in a casino. At least Softporn made it clear that sexual arrogance wasn't easy. Debauchery had its price. \$29.95 . . . as I recall.

But that was back when the (computing) world was young, young and randy. Eventually, civilization came to those nerdy backrooms where grease headed hackers slicked the steam off their horn rims and smirked over two-



Put on cellophane glasses and the thrills of 3-D reading are "Comin' At Ya" in Leather Goddesses comic book.



frame animations of the old in-and-out. Yes, there was the occasional Strip Poker or Piccolo Mouso; but they were enjoyed mainly by high school kids who looked, chuckled and then went on to some healthy activity like football or hiking or skateboard riding.

It looked as if the days of the skinny, sleazy nerd were nothing more than dim, affectionate, oily memories from the past.

### Infocom Sleazes to the Rescue

But, for a brief moment at the Summer Consumer Electronics Show, held last June in Chicago, it seemed as if those dead, dastardly days were returning. Infocom announced Steve Meretzky's newest text adventure, *Leather Goddesses of Phobos* (\$34.95 for C-64/128, \$39.95 for Amiga), and those "wacky guys" of Infocom suggested that the text adventure would be as kinky as its name implied.

They described the new game to a roomful of journalists, many of them charter members of the Leering Nerd Club (who are hiding their heartfelt nerdism behind flannel suits and styled hair): Kidnapped by raunchy galactic Amazons. Subjected to bizarre sexual experiments. Making love to the wife of a Sultan. Seduction, titillation, erotic romp, sex — as the sales pitch unfolded, elbows poked ribs throughout the room. Hint-hint. Nudge-nudge. This sounds good — heh, heh.

The humidity in the room rose noticeably.

Infocom also announced some other titles at that press conference. Did anyone remember what they were? As the journalists left Chicago's Field Museum of Natural History, one thought was paramount: "I can't wait to get my hands on those *Leather Goddesses*."

### Here Come the Goddesses

Two months later, the *Leather Goddesses of Phobos* finally arrived. Tucked in with the floppy disk was a pair of red-green glasses and a 3-D comic book. Hoo boy, the mind jiggled with thoughts of seeing those appendages "Comin' Atcha" right off the page.

Oh no! I can't believe it! A Scratch 'n' Sniff card — ho, ho, ho. Would they dare? Olfactory science comes to the aid of sleazoid amusement.

"Hey, honey, don't you have to go to the store for something?" Best to launch this thing when no one else is in the house. It could go completely out of control! Nyuck, nyuck. Anyway, who wants someone to walk in on them while they're wearing those furslugginer 3-D glasses? Titillation and humiliation, who needs that combination? Well . . . at least no one I know.

The car pulled out of the driveway. Great. Put on those 3-D glasses. "The Adventures of Lane Mastodon." Hubba hubba. Look at that comic book babe. Reminds me of Wallace Wood's outer space vixens in EC's *Weird Fantasy* comics. Gee, the stuff that popped out of the page wasn't the stuff I expected to pop. Makes no difference. It was a pretty funny takeoff on old comics from the '50's and movie serials from the 1930's.

It was also a portent of purity to come.

After the red-green eyeball blasting of the comic, Infocom's inevitable how-to-play followed . . . not in 3-D.

What does this say? Male and female versions? The world has changed since *Softporn*. Ok, this is an enlightened society. Share the lust. In fact, it's kind of nice that ladies can also enjoy the fantasies of *Leather Goddesses* by seducing the Sultaness' husband (while we

manly men spend a sordid hour with the Sultan's wife).

Now just wait one deranged minute. Three levels? Tame, Suggestive and Lewd. TAME? Hmmm. Sounds unlikely for those of us with cheeseball tastes; but you've got to hand it to Infocom for not excluding the PTA market. In the Tame mode, you just sit and talk to the Sultan's wife (or Sultaness' husband) about the intelligence of beavers or new uses of electricity. And when you're ready for something a trifle more raw, type Suggestive or Lewd and it's off to PG or R-rated territory.

Enough of library science. It's time to stop reading and time to start breeding. Yowser. Here come the *Leather Goddesses of Phobos*!

### The Adventure Begins

"The place: Upper Sandusky, Ohio. The time: 1936. The beer: at a nickel a mug, you don't ask for brand names. All you know is that your fifth one tasted as bad as the first." Steve Meretzky, what a guy. Only the second screen and he's got one of the classic openings to a text adventure.

The action fired up quickly. I'm waiting at the bar, downing a frothy elixir. Suddenly, each one of my kidneys started screaming, "Me first." I headed off to the Mens' Room. Ladies have their own room and that's how the game sneakily figures out your sex.

I passed through the swinging door and staggered into a Disneyland for roaches. It looked like the last time this swamp with tiles was cleaned was on the day they elected Wilson to the presidency. And just when I thought it was safe to go in the water, the program told me to whiff the first circle on the Scratch 'n' Sniff card. Hooo boy. In here? You sure? Gulp.

Eventually, survival set in. But shortly after braving Scratch

'n' Sniff No. 1, tentacled aliens kidnapped me to Phobos where I was celled up as an unwilling subject of sexual experimentation by the infamous Leather Goddesses themselves. Escape was easy. The challenge was finding all the little doo-dads that would help me build a machine to defeat the goddesses' impending invasion of Planet Earth.

And if Earth was captured, who knows what might happen? Those interstellar concubines might even replace all the convenience stores with a chain of Park 'n' Rub massage parlors. How dare they take away our inalienable right to buy beer on the run? Why you . . . I'll show 'em.

So I eluded their depraved experiment (which even the Lewd version only hints at) and chuckled at a couple of Meretzky's clever gags.

But where's the S\*X?

An alien wandered through to tell me that his sister had huge ones. Whatever that might mean on an alien.

But where's the S\*X?

OK, I got to the Sultan, answered his riddle and FOUND THE S\*X in an hour-long "wrestling" match with one of his wives. Sure liked her flying drop kick. But even the description of the sex was pretty tame. I started to wonder if my wife might have picked up some taco chips at the store.

Taco chips? Good lord, man, you're thinking of taco chips at a time like this? You're playing what was supposed to be the first "adult" adventure game from the best publisher of text adventures. And you're wondering about taco chip?

I hope she gets nacho cheese or taco flavored. I like those better than the plain ones.

Oh no, what am I saying? Taco chips instead of sleaze? Could it be a sign of old age? Or is it possible that Leather Goddesses

isn't quite as kinky as the name implies?

The taco chips finally arrived and with my reason restored by the aroma of chili powder (better than Smelling Salts), I had to admit to myself that Leather Goddesses wasn't a Softporn for the late '80's. It was an amusing, sometimes silly, take-off on movie serials a la Flash Gordon and Buck Rogers; there was an episode of nudgey-nudgey gags from time to time; but, aside from some light blue humor, Leather Goddesses was very much a mainstream text adventure.

Even the goals and puzzles were typical: Find the objects; Use them correctly; Defeat the Goddesses. As adventure games go, it

was a solid Infocom product but not as wildly inventive as Meretzky's wit in *The Hitchhiker's Guide to the Galaxy*.

And in the course of the game you had to go to Cleveland. All right, at least *that* counts as S&M.

I put away my sweat band — wasn't needed — reduced my raunchy expectations and continued the game, savoring Meretzky's clever writing. I gave up the hope of seeing something that would help me relive my youthful days of narrowed eyelids and sniggering laughter.

The Leather Goddesses of Phobos. Great for a laugh; but only good for a leer.

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# QUESTBUSTERS™

The Adventurer's Newsletter  
November, 1986

Vol. III, # 11

## Leather Goddesses of Phobos

Despite the titillating title, *Leather Goddesses* is more risqué than R-rated, and is far from X-rated—unless you've got a thing about kneecaps and toe-sucking. Instead this is Meretzky's madcap humor at its unbridled best, and he often pokes as much fun at some familiar aspects of adventuring as he does at the Fifties' pulp science fiction he takes aim at in this all-text game. Even so, Meretzky's theme for this parody is "adult-oriented." If it were a film, *Leather Goddesses* would be rated PG even in the most forthright of its three "naughtiness levels."

In case you weren't around in the Fifties, sex was a major fixation with science fiction authors and the artists who so luridly illustrated the covers of paperback novels. They were called pulps because of

the cheap paper on which they were printed. So sex was the obvious angle for this parody, which at times reminded me of a certain Robert Crumb comic book. (If you remember its name, congratulations, your score just went up 12 points.) In this story, the Leather Goddesses are plotting to invade earth and "turn it into their sexual playground." Your goal is to stop these fiends—and have a good time while you're at it! You enter the story in 1937, when you are teleported from a bar in Sandusky, Ohio, to a cell on the miniscule Martian moon of Phobos.

You have been snatched by the Leather Goddesses, who have been kidnapping and experimenting on humans to prepare for the invasion. Wearing only a brass loincloth, you will not want to hang

around for the experiments; luckily, the cell door is unlocked and you can escape without a severe cerebral struggle. You'll soon meet another prisoner, who will be male or female depending on your sex (which is cleverly determined in the opening scene). Upstairs you'll find an observatory with a grand view of the Goddesses' Pleasure Palace. On the floor you'll notice the first of many strange black circles.

### Going Around in Circles

These are teleportation portals. Step on one and you might suddenly have to outrun a huge Venus fly-trap plant through the steamy Venusian jungle. Another black circle sends you to the Martian desert, where you can ride a royal barge down the canal to one of the red planet's polar caps. The black circles give the game a similar feel to *Hitchhiker*, which used the Improbability Drive for the same purpose. They are scattered throughout the game to connect distant locations, and you can use them like an instantaneous subway to return to the cell, jet over to Venus and visit other places.

Your travelling companion suggests the Leather Goddesses' plan can be thwarted with a "Super-Duper Anti-Leather Goddesses of Phobos Attack Machine." Much of the game is spent collecting the machine's bizarre components: things like a white mouse, six feet of rubber hose, and

Continued on page 8

## Starflight



by Stephen King

Have you ever wished you were Captain Kirk of the *Starship Enterprise*? Or perhaps Commander Adama of the *Battlestar Galactica*? If the answer is yes then you will be pleasantly surprised when you discover *Starflight*, the new fantasy role-playing game from Electronic Arts. It puts you in charge of an interstellar spaceship in the year 4619 and turns you loose to explore the biggest universe ever funneled into a computer game.

Programmed in Forth by Binary Systems, *Starflight* represents the equivalent of fifteen man-years in development time. This statement becomes less incredible as you begin to realize the breadth and complexity of the universe that unfolds when you head out into space. There you'll find 270 star systems with a whopping 800 planets to be explored. Some of them look tiny from space, but even the smallest would take hours of real-time exploration to cover completely. There are 1.9 million unique

locations per planet, which adds up to over a one and a half billion. [That's one map you won't be seeing in *QuestBusters*.]

Right away you'll notice that *Starflight* is very colorful, something that's seen far too infrequently in IBM-compatible games. The array of lava planets, ice planets, ocean worlds and other exotic destinations are portrayed with medium low-resolution fractal graphics because of the number of colors necessary (color becomes very important at the planetary level), but the space encounters with alien creatures of the seven different races are beautifully done in extreme hi-res. Sound effects enrich the atmosphere as you walk around, teleport, maneuver an all-terrain vehicle and participate in other engaging activities.

If you're beginning to get the idea that *Starflight* is literally studded with all the details that make games interesting and exceptionally playable, you're right! There are alien artifacts with special properties to be found on the various planets, as well as messages from ancient civilizations. Space seems filled with fluxes, which are a kind of interstellar gateway. Who knows?

Continued on page 8

### > inventory

News & Letters.....	2
Labyrinth.....	3
Trinity Walkthru.....	4
Mercenary.....	5
Bard's Tale Walkthru.....	6
Hacker 2.....	9
Keys to the Kingdom.....	10
Waiting for Duffy.....	10
Swap Shop.....	11

## Goddesses

Continued from page 1

icture of Douglas Fairbanks.

By now you must be wondering "where's the sex?" in this game. Most of Meretzky's sexual allusions are limited to double entendres: towers thrust up into the sky, domes curve, a "shaft of sunlight penetrates the stained glass windows," and your partner is confident that together "we can lick the Leather Goddesses." The first sexual encounter occurs after you solve the Sultan's (or Sultranness') riddle and win a chance to spend one hour with any of the 8,379 wives in his harem. What you do in that hour is up to you. If you want to fool around with the wife, go right ahead.

### Tame to Lewd

The program's responses will depend on which of the three play modes--tame, suggestive or lewd--you are using. This can be changed at any time during the game, and a prompt asks you age if you request the lewd mode. The game won't talk dirty unless you type dirty: certain four-letter words will not be used in the game's responses unless you have previously typed in the word. (If you have correctly guessed the first such word, congratulations. Your score just went up 10 points.)

For an idea of how this works, I said "examine wife" in each of the three modes. In the tame mode I learned there was "nothing eye-catching" about her. The suggestive mode's response said her looks "turn you on." And the lewd replay gave a more explicit description, one that some parents would probably find offensive, even though it's nothing today's youth hasn't already heard in movies like *Porky's*. It's not arousing in the least, triggering a cheap laugh, not a sexual thrill. Another example: A tame look reveals that "Sultan's wife #123

is here." In the same situation a lewd look elicits this response: "Sultan's wife #123 is here, lying seductively naked on a bed of furs."

The puzzles range from a simple coded message to riddles to object- and character-related problems. And for the first time you'll find clues in the Infocom packaging, a 3-D comic book that comes complete with red- and blue-lensed glasses. At times the program tells you to "scratch and sniff" one of the seven odors on the enclosed sheet, which adds a new dimension to all-text adventuring. (I tried wearing the 3-D glasses while playing the game but nothing happened. However, I found that by wearing them while in QuantumLink's "People Connection" section I could read secret messages being beamed in from a quasar in the Andromeda galaxy.) This is one of Infocom's easiest "Standard" level games, and I've heard of one person who finished it in ten hours.

Mapping is required but not too demanding, since most parts of the game are compartmentalized: you travel to one area and gain access to several locations, then on to the next area and its rooms. There is a diabolical maze with two levels, and the packaging provides a map of the catacombs. Even with the map you'll still spend a lot of time in the catacombs, which are stocked with canal beetles, sand crabs and alligators. Escaping calls for some eccentric actions.

I found the funniest parts of the game were Meretzky's shots at certain aspects and familiar elements of interactive fiction. When you quit, the program announces your score in this manner: "In 240 turns, you have achieved a score of, um, oh, call it 24 out of 3149 points. This gives you the rank of Sandusky Stablehand." The Sultan's riddle itself is a parody of the riddle as a type of puzzle. Meretzky's non-stop puns kept

me smiling too. The first dock I found on the Martian canal was called "Royal Dock" in the upper left-hand corner of the screen. Further downstream, the names of other docks grew progressively sillier: Baby Dock, My Kinda Dock, Watz-Up Dock.

**Conclusions:** Not as difficult as *Hitchhiker's Guide, Leather Goddesses* is even funnier. It is recommended, with the precaution that some parents may want to observe the action to make sure younger players don't "accidentally" shift into lewd mode.

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**System:** All  
**Skill Level:** Novice  
**Price:** \$34.95, C & AT 8-bit; \$39.95, others  
**Company:** Infocom

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## Starflight

Continued from page 1

During the course of the game you may even find that most precious of things, a habitable planet to colonize.

Your main objective is to stabilize the star in the Arth system, which is being mysteriously destabilized from afar. But as with other role-playing games, *Starflight* scatters many lesser goals throughout the game: to seek out and explore strange new worlds and civilizations, to find the mythical planet earth, to bring back non-sentient alien life-forms and alien artifacts for analysis and--most of all--to keep from getting brutally killed.

### Starport Arth

The game begins in Starport, a space station in the Arth solar system. Here you'll get your assignment and starship from Interstel. Many options are waiting: you can check for notices in Operations, create and train new players in Personnel, make crew assignments, buy or sell minerals or alien artifacts in the Trade Depot, check your bank

account, or outfit your ship in Ship Configuration. The different areas of Starport are comparable to the Guilds, Temples and other places in a fantasy RPG. Keyboard commands enable you to choose from the various options, which are displayed onscreen.

You will need at least six officers to handle tasks such as Engineering, Navigation, and Communications. These are created in much the same way characters are generated in other role-playing games, then trained by paying a fee. Five of the seven races are available for recruitment to your ship's crew. Each has its good and bad points, and the enmity between two of them is so intense that you won't be able to deal with either race if you have members of both in your crew. Mechanoids are robots who are already half-trained, which makes them useful crew members in the early stages.

There are five major skills: Science, Communications, Navigation, Engineering and Medicine. Humans excel in science, while Thrynn are good at communication. Each race has its weaknesses, so forming a balanced crew is as essential as in a magic-oriented game. You have to train each crew member to be excellent in at least one of his respective fields of expertise, and should probably train each of them to the maximum in all fields--just in case an interstellar death occurs during an intergalactic battle. Then you face the choice of outfitting your starship and must choose between all the little trade-offs: let's see, should I get powerful engines or shields first? How about lasers or missiles? Will I need armor?

A window on the left side of the screen serves as your viewscreen throughout each phase of the game. In StarPort's Ship Configuration department you see a diagram of the ship as the parts you add



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## Year in Review

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Shard of Spring • Designer Profile

# LEATHER GODDESSES of PHOBOS

by Scorpia

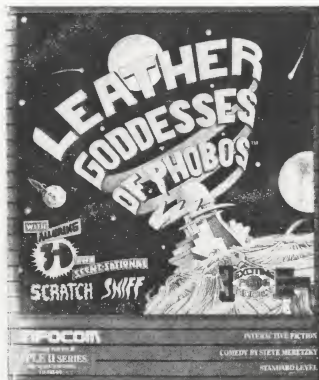
Brrrr! It's cold outside. Snow, sleet, icy winds: all that good stuff that comes around this time of year, freezing your fingers and chilling your bones. I love it. You, however, are looking a bit blue around the lips. Don't panic! I have just the thing to warm you up... what could be hotter on a cold winter's night than a little sex? (grin).

Actually, LGOP is pretty tame, even in lewd mode. Oh, there's a little making out here and there, but this is basically a fun game, a spoof of all the derring-do sci-fi adventure stories of the '30's, with a little touch of spice. And if you are in any way disturbed by the sexual motif, you can always play it at the 'tame' level, which will turn LGOP into a pretty straight-forward adventure.

So it's 1936, and you're sitting in Joe's Bar, a grubby dive located somewhere in Upper Sandusky, Ohio. At least the beer is a nickel a mug. With prices like that, you can tell this isn't premium stuff. Your bladder is telling you something, too, and you'd better answer that call of nature soon. After all, the game has to know if you're male or female.

It isn't long afterwards that green tentacles come out of the air and hustle you off to a cozy cell on Phobos. You've been kidnapped by the dreaded Leather Goddesses, to be a subject in their never-ending experiments to find a way of subjugating Earth and turning it into their personal pleasure grounds. Why, that is A FATE WORSE THAN DEATH!!! <shudder>

Well, we (or at least you) can't let that happen!



On the other hand, as you stand there in your tight-but-comfy brass bikini (for the ladies) or brass loincloth (for the gentlemen), the prospects are not heartening. But hey, this is the 1930's, and the good guys (and gals) always win!

Renewed by that thought, you leave your cell (psst, it's not locked), and soon find a trusty companion: Tiffany (if you're female) or Trent (if you're male). There is really no difference between them in the game; they both do and say pretty much the same thing. So I'll just refer to them as T from now on.

T will eventually hand you a matchbook, saying that if you can find the objects listed, they can be assembled into a Super-Duper Anti-LGOP Attack Machine. Wow! Just the thing! So you and T begin your zany journey, collecting some pretty bizarre items (a household blender, a rubber hose, a mouse, and a 1933 Ford headlight, among others), and having some pretty bizarre experiences, too.

Stepping through mysterious little black holes that seem to be everywhere, you flit among Mars, Venus, and Cleveland (Cleveland?) in your search for the parts to the machine. The interesting thing is that, generally, you can do the game in almost any order, since the black holes take you back and forth between locations. You can run around Mars for awhile, and then visit Venus, or go to Venus first: the game is fairly non-linear.

However, since you do have to make two trips





to Venus, why don't we start from there? (Actually, if you know what you're doing and plan in advance, you can do all of Venus in one visit) The first thing you notice on arrival is the stalking Venus Fly-Trap.

Much larger than the common Terran variety, also much hungrier, and it moves... in YOUR direction. Ooops. What's a person to do? Well, there are two ways of dealing with the Flytrap. The easy way is to figure out the hidden message on the scrap of paper found in T's cell. You can get past the ambulatory vegetation right away with that. Otherwise, you'll have to come back later with a couple of things from Cleveland to help you out (I liked this way better, myself).

During your wanderings around and through the jungle, you'll come to the house of the Mad Scientist. But check out the back door first, where all the door-to-door salesmen are hanging out. One smart trade here will get you something very important. Then you can knock on the door and take part in yet another weird experiment. I mean, haven't you always wanted to be a gorilla?

No? Then you'd better do something about that. What you need is a little extra oomph, a quick pick-me-up. That's better (don't forget the hose!). Once you're free again, it's off to delightful, wonderful, rubble-strewn, sandy, Mars! Home of ruined castles, harems, catacombs, ugly frogs, and terrible dock jokes.

But don't be in a hurry to go barging off in the Royal Barge just yet; look around a bit first. For instance, there's that cute little marsmouse running around (where else) Hickory and Dickory Dock. And the frog: the ugliest, noisiest, smelliest, most repulsive thing you've ever seen. Kissing the frog is like getting a babel fish: hard work, but worth it (kinda) in the end. However, it will be awhile before you're ready for that.

And let us not overlook King Mitre, whose touch turns everything into 45-degree angles (including, alas, his daughter). Hint: don't shake hands with him. If you got past the Fly Trap earlier, you can help him right now, otherwise, wait until you're back from Cleveland (and Venus).

Speaking of Cleveland, it seems to be a pretty small place in 1936. At least the part you visit. A lawn of sorts, a teensy-weensy house, and a garden

are about all you'll see. Oh, and the car, of course, that you notice when you look out the bedroom window. The 1933 Ford, which is just too far below to jump to. There's a sheet on the bed, but it's a bit too short (leave it to Steve Meretzky to short-sheet a bed!). However, you have everything you need right there in the room. In fact, the sheet is all you need.

Once you have the headlight, you can investigate the garden. Maybe you noticed that there didn't seem to be any of those ubiquitous black holes around? And there's another item here you may want, in case the Fly Trap is still running loose in the Venusian jungles. The object is mentioned, but it's not obvious. Read carefully.

Back on Venus (and with the Fly Trap disposed of) you'll find (if you didn't before) another black hole and a jar. Pay attention to the label on the jar. Then step through the hole, and you'll be in the hold of one of the LGOP attack ships. A grenade comes from nowhere! BOOM! Pieces of T are splattered all over the walls (nope, you can't avoid this, sorry).

After a moment of silence in memory of your brave companion, you remember that there is still the menace of the LGOP to consider, so you get on with the job. In time you make your way to the Main Hatch, and once outside the ship, you find Thorbala (if you're female) or Thorblast (if you're male), the nasty assassin who threw the grenade!

He/she has a prisoner (either male or female, depending on your own sex), who gets tied to the hull of a small space yacht when you appear. Now it's just between you and the assassin... and the bug-eyed monster who suddenly showed up, and is making for the helpless person bound to the yacht. Time is precious! Will you defeat Thorbala/Thorblast in time to save the prisoner? Just remember this: the good guys (and gals!) always win... and they never kill an unarmed opponent.

With the rescue completed (and another machine part in your hot little hand), it's time to return to the ship (and a pleasant surprise) and then find your way back to Mars. You're about to take a delightful cruise down the Martian canals.

One of the charming sights you'll be seeing on this voyage is a dead alien and a secret message (get out your decoder rings!). Actually, if you read

for taking care of the baby yourself, anyway).

Hey, get on move on! Time's a-wasting and you still have a frog to kiss, among other things, so head on to the black hole (they really ARE everywhere!). Back in the warmer climes of Mars again, you're ready for the big moment. You have (or should have) everything you need to kiss the ugly amphibian. So, prepare yourself, get ready, and... smooch.....

(sigh!) The Prince(ess) is obviously the love 'em and leave 'em type, but at least you have something to remember him/her by. And now, checking your inventory, you ought to have all the components for the machine. There is only one thing more to pick up, so float on down the canal to the Exit Shop, for that final black hole.

Where does it lead to, you may ask? To the very private boudoir of the Leather Goddesses themselves, that's where. But don't bother looking, because you're suddenly ejected out into the main plaza. And you're not alone (gulp!).

In fact, the entire attack force of the LGOP is after you! The fleet is swooping down from over-

head! Robotic monsters of every description are stomping, chomping, and bulldozing their way right to you!! And the soldiers are setting up a (gasp!) Death Ray!!!

They're all closing in! Will T complete the Anti-LGOP machine in time? Will it work?? Will Earth be saved from the menace of these fiends? Will Sir-Tech ever release Wizardry IV? (Umm, scratch that last one)

Whew! That was quite a jaunt, eh? I sure do hope you managed to save the world from a fate worse than death. In the meantime, if you need help with an adventure game, you can reach me in the following ways:

On Delphi: Visit the GameSIG (from the Groups and Clubs menu) On GENie: Stop in at the Games Roundtable (type Scorpia to reach the RT) On the Source: Send SMail to ST1030. By U.S. Mail (enclose a self-addressed, stamped envelope if you live in the United States): Scorpia, PO Box 338, Gracie Station, New York, NY 10028.

Until next time, happy adventuring! ■

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the comic book (a must!), you should have little trouble figuring out what it says. Then it's on your way again, perhaps with a quick look in at the Exit Shop (where the proprietor, alas, doesn't have change for a ten... sounds like a New York cabbie to me), and finally, MY Kinda Dock! where you will visit the forbidden harem of the Sultness (or Sultan, as the case may be... by the way, did you ever notice that you can reach the barge controls while standing outside? Something to keep in mind).

Well, you get to visit the harem if you know the answer to the riddle. Trust me, folks: the answer is right there in front of you. Honest. Just look at your screen. It is so painfully obvious, you might miss it. Try not to.

Whew! Ok, you don't get eaten by tigers, but instead spend a delightful hour (if you want to) with one of the harem's 8000+ inmates. Which one is a matter of careful choice. Because only that particular husband (or wife) is the one who will show you the secret entrance to the catacombs.

Now the fun begins. Take out the map that came with the game... you'll never get through without it (and also re-read that comic book!). You'll have to sloop your way through the murky waters and dim passages until you've visited all those little square boxes on the map (going up and down at times between the two levels, too). Watch out for those crabs! Not to mention beetles and alligators.

There are two ways out (once you have everything you need): a ladder up to the Laundry Room, and a black hole that transports you back to the Royal Barge. I'd recommend the ladder for now, and the hole afterwards (less sloshing around down there, y'know). Besides, you also need that clothes-

pin.

So, now that you've (ahem) played at the palace, it's time to frolic in the snow at the Icy Dock. Hmm, just like winter here at the South Pole of Mars, and what would a South Pole be without penguins? And there they are, quite a few of them, in fact, plus one who's waving a sign in your face. It's a good idea to read that sign.

Once past the penguins, you come to the robot gypsy camp. Alas, no sooner have they greeted you, then tragedy strikes... a meteoroid flashes down from the skies and vaporizes both of them. Now the poor little baby robot in the tent is an orphan (awwwwww).

Well, you can't just leave the poor little, err, thing all alone. By great good luck, however, there is (guess what?) an orphanage near by (there must be some divine hand behind all this, it couldn't be just mere coincidence). Still, you don't want to simply walk up to the door and knock; you might get a rude greeting. You're going to have to be a bit devious here. But remember, it's all in a good cause (not to mention, you don't have the facilities

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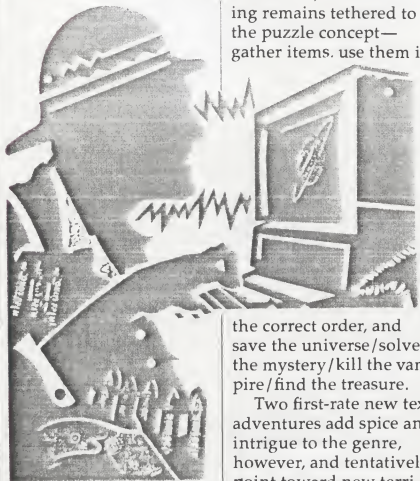
STAR FLEET I and QUIZAM! are distributed by Electronic Arts.

Circle Reader Service #32

# GamePort

BY BOB LINDSTROM

*Most text  
adventuring  
remains tethered  
to the puzzle  
concept, but  
two first-rate  
new games may  
point toward  
new territory.*



## ADVENTURE ADVANCES

Text adventures and adventurers certainly have become sophisticated lately. The Open Mailbox command that once seemed so mind-boggling has been superseded by statements like "Pick up the screwdriver and stomach pump. Drop the used spatula. Tie the paper dolls to the Winnebago and order a side of fries."

Even so, text adventuring remains tethered to the puzzle concept—gather items, use them in

the correct order, and save the universe/solve the mystery/kill the vampire/find the treasure.

Two first-rate new text adventures add spice and intrigue to the genre, however, and tentatively point toward new territory.

## NAUGHTY BUT TOO NICE

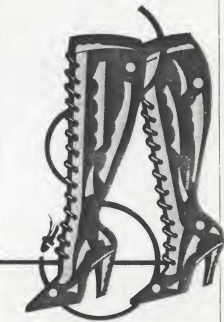
Journalistic eyes shifted lasciviously last June when Infocom announced Leather Goddesses of Phobos, an "adult" adventure for the Apple II line and the Macintosh. Suddenly, those hours spent in front of juvenilia such as Grandpa Pac-Man and Cosmic Cow Catcher seemed worthwhile. The new game, by Steve "Hitchhiker's Guide" Meretzky, promised three levels of naughtiness and plenty of the kind of software titillation that a lonely computer reviewer could dig a word-processing program into.

For those expecting a nasty time, Leather Goddesses' Lewd, Suggestive, and Tame levels turn out to be more like Smirking, Nudging, and Dozing. For players who don't require prurient fulfillment from a computer game, though, Leather Goddesses has a lot of tantalizing Meretzky wit.

Leather Goddesses is less a sex adventure than a takeoff on those terrible old movie serials of the 30s, the kind with tin-can robots and football space helmets: a cosmic space

creatures appear at a bar in Sandusky, Ohio (seems like a long way to go for a beer), and whisk you away to one of the moons of Mars. When you regain consciousness, you spend time wandering through landscapes and mazes to find the items that will defeat the Leather Goddesses' imminent invasion of Earth.

Sound familiar? Mazes, items, landscapes? Yup, Leather Goddesses is



the stuff of mainstream text adventuring with a 3-D comic book, scratch-and-sniff card, and dramatic situations from some of Hollywood's worst thrown in just for the heck of it.

Although it's based on stinko flicks, Leather Goddesses is no nominee for a Golden Turkey Award. Meretzky enlivens his adventure conventions with verbal style; e.g., "The place: Upper Sandusky, Ohio. The time: 1936. The beer: at a nickel a mug, you don't



ask for brand names. All you know is that your fifth one tasted as bad as the first."

Leather Goddesses includes both male and female versions so players of both sexes can enjoy its innuendo. It's a nice touch that allows women adventurers, too often neglected in male-oriented games, to participate in the appropriate fantasy.

And then there're the three levels that protect innocent players from the bleep words. Players can switch between levels. When you choose Lewd, the computer asks your age. If you don't have the right answer, Leather Goddesses notes, Sorry, you must be at least 18 to enter LEWD mode. I guess none of you 13-year-olds are going to lie about that, huh? Who could fib to a computer?

The game contains little for mom and dad to worry about, though. In the Suggestive and Lewd modes, Leather Goddesses gets into a little salty language, but nothing you wouldn't hear standing outside my computer-room window during a heated round of Marble Madness. (The neighbors are starting to complain.)

## WHO AM I?

So, just when I've saved the human race from intergalactic destruction, I wake up naked in a strange place.

Campbell Award-winning science-fiction author Thomas M. Disch sets up his new Electronic Arts adventure, *Amnesia*, with a familiar situation: You wake up in a hotel in New York City. You don't

Sleighbells ring, software sells. Here's what's new this season for the computer owner who plays everything:

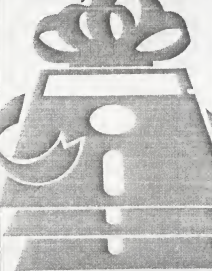
Strategic Simulations, Inc., a leader in war games, has been role-playing this year. **Gemstone Healer** is a real-time adventure sequel to *Gemstone Warrior*. Guide yet another Little Guy past deadly skeletons and crazed zombies in your Apple II-series computer. For those who prefer more realistic fighting, Gary Grigsby has created **Warship**, a WWII tactical game of surface combat in the South Pacific. And for the Mac, SSI has conversions of **North Atlantic '86**, **Computer Ambush**, and **Quester**.

More wipeouts on the waves come courtesy of Epyx's **Destroyer**, combat action and strategy on a U.S. naval destroyer. If hand-to-hand combat more fully satisfies your violent urges, check out the chops and kicks of **World Championship Karate**.

The Macintosh gets the nod from Accolade with a conversion of its boxing strategy game, **Fight Night**.

There's no mistletoe growing on Activision this yuletide as several Apple II games find the shelves. **Transformers** brings Saturday-morning-cartoon hardware to computer adventuring. **Labyrinth**, a computer game based on the movie, puts director Jim Henson's eccentric creatures onto the small screen. While we're at the mov-

ies, give a squawk for **Howard the Duck: Adventure on Volcano Island**, an adventure based on last summer's Lucas-films quacker. And from Activision's GameStar subsidiary comes



**Championship Baseball**, another joystick twister with split-screen action and strategic team drafting.

Been computing so much you're cutting out paper dolls? How about cutting out a helicopter with Brøderbund Software's **The Toy Shop**? Print out customized templates; do a little pasting onto cardboard; and cut and assemble your own cars, planes, and balloon-powered "steam" engines. It's **The Print Shop** by way of Santa's elves.

Fight it out on the elves' home turf when Electronic Arts lays out the snowy battlefield in the Apple II version of **Arctic Fox**, a tank-combat simulation in the frozen North. Invite your friends over to party and then wipe them out with EA's **Make Your Own Murder Party**, a computerized mystery generator that prints out rap sheets and personalities in order

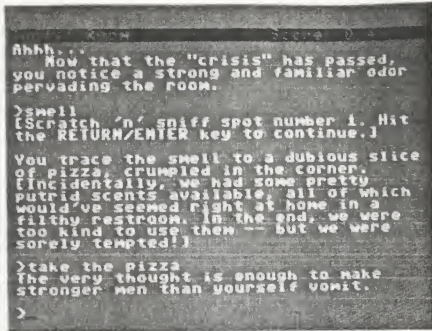
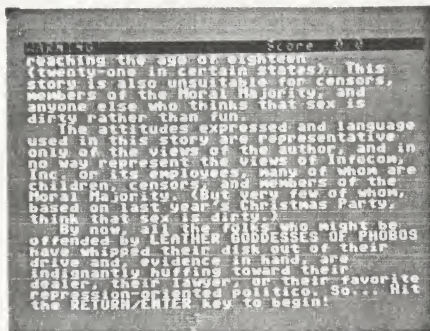
to make your next get-together an Agatha Christie whodunnit. Also, Dan "Mule" Buntin and Ozark Softscape return with **Robot Rascals**, a multiplayer computerized scavenger hunt.

The adventure pioneers at Sierra On-Line forge the way again with **Space Quest** for the new Apple IIGS (and the rest of the Apple II series), an animated arcade/adventure game in the tradition of King's Quest and The Black Cauldron.

For text-adventure fans, **The Pawn** is available for the Apple II from Firebird. This role-playing fantasy boasts one of the best parsers in the business.

"Hey, dad, can I destroy life as we know it tonight?" "Sorry, son, before you detonate nuclear weaponry in **Theater Europe**, you'll have to call an 800 number to get the code word." This contemporary NATO vs. Warsaw Pact conflict doesn't let computer generals take nuclear holocaust lightly, at least not without a phone call to IntelliCreations.

For more nuclear war, check out **Balance of Power**, programmer Chris Crawford's peace game of international politics, now converted for the Apple II line by Mindscape. For combat of a less-sophisticated sort, tighten up on a half-nelson in Mindscape's **Bop 'n' Wrestle**, a tongue-in-cheek and knee-in-kidney simulation of the grunt-and-flop world of professional wrestling.



# Leather Goddesses of Phobos

**Die Leder-Göttinnen von Phobos machen sich auf, die Erde zu erobern. Nur Sie können das auf recht ungewöhnliche Weise verhindern.**

**W**ir schreiben das Jahr 1938. In den USA wird eine Kunstfaser namens Nylon populär, Alf Landon will Präsident werden, Victor Hess gewinnt den Nobelpreis der Physik, »Vom Winde verweht« ist der meistverkaufte Roman, ein Steak kostet nur 25 Cent pro Pfund, und die Leder-Göttinnen von Phobos machen sich auf, die Erde zu erobern, um sie in ihre private »Spielwiese« zu verwandeln. Doch bevor die Leder-Göttinnen losziehen, gehen sie auf Nummer Sicher und besorgen sich einige Versuchskaninchen für ihre Experimente.

Sie werden aus Ihrer Lieblingsbar in einem verschlafenen

Nest Nord-Amerikas von den Leder-Göttinnen gekidnappt und nach Phobos verschleppt. Dort sperrt man Sie vorerst in eine Zelle, während sich die Invasions-Flotte für die Versklavung der Erde bereit macht.

Wenn Sie aus der Zelle und dann den wütenden Leder-Göttinnen entfliehen können beginnen Sie, mit einem treuen Mitstreiter an Ihrer Seite, eine rasante, gefährliche, unanständige und sehr witzige Reise durch das Sonnensystem, deren Ziel es ist, acht Gegenstände zu finden und daraus eine Maschine zu bauen, die die Leder-Göttinnen ein für alle Mal vernichten kann.

Leather Goddesses ist ein

GRAFIK	0 ★	
SOUND & MUSIK	0 ★	
HAPPY-WERTUNG	88 ★	

**C 64 (Amiga, Apple II, Atari XL/XE, Atari ST,  
Macintosh, MS-DOS, Schneider)  
89 - 99 Mark (Diskette)**

Science-Fiction-Adventure im Stile der späten dreißiger Jahre, das durch viele moderne Anspielungen, insbesondere sexueller Art, aufgepeppt wurde. Es läßt sich in drei verschiedenen Stufen spielen, von denen eine ganz jugendfrei ist, eine weitere nur erwachsenen Personen zugänglich sein sollte. Die dritte liegt ungefähr dazwischen. Allen drei Stufen ist der typische Meretzky-Witz gemeinsam. Der schon tausende

von »Hitchhiker's Guide«-  
Spielern zur Verzweiflung  
brachte.

Dem Programm liegen einige Gimmicks, darunter ein 3D-Comic (mit der beliebten Rot/Grün-Brille) und eine Schnupperkarte bei. An bestimmten Stellen fordert das Adventure auf, bestimmte Felder dieser Karte aufzurubbeln und daran zu schnuppern. Somit ist Leather Goddesses das erste Adventure, das man auch riechen kann! (bs)



## Unsere Meinung

Auch auf die Gefahr hin, daß man mich für einen was-weiß-ich-was-hält: Leather Goddesses ist im Augenblick mein Lieblingsadventur! Leather Goddesses ist keinesfalls ein pornographisches Machwerk, das die seltsamen Gelüste bestimmter Käuferschichten befriedigen soll. Steve Metzky weiß ganz genau, wie weit er geht in der, ohne zu hart an die Grenzen des guten Geschmacks, der öffentlichen Moral und der Bundesprüfstelle für jugendgefährdende Schriften zu stoßen.

Natürlich ist Leather Goddess-

ses auch technisch sehr gut gelungen. Der altbewährte Infocom-Parser versteht diesmal wieder über 900 Wörter. Wer nach Grafik sucht, muß, wie bei Infocom üblich, mit dem Original-Zeichensatz des Computers vorlieb nehmen.

Leather Goddesses spielt sich wesentlich einfacher als »Hitchhiker's Guide«; dort bin ich noch nicht auf so teuflische Probleme wie den Babelfisch oder den Pocket Fluff von Hitchhiker gestoßen. Aber wer weiß, was sich in den letzten Kilobytes noch so alles verbirgt.

Wer Hitchhiker mochte, wird Leather Goddesses lieben. Wer Hitchhiker nicht kennt, sollte sich unbedingt Leather Goddesses besorgen, er verpaßt sonst den größten Spaß, seit es Adventures gibt. (bs)



## Unsere Meinung

Alle Zurückhaltung beiseite,  
Jungs: Ich liebe dieses Spiel!  
Leather Goddesses of Phobos ist  
die ultimative, widerstehliche  
Veräppelung auf Science-Fiction,  
Sex und Abenteuerspiele im all-  
gemeinen. Programmierer Steve  
Meretzky, der schon »Hitchhiker's  
Guide to the Galaxy« program-  
miert hat, holt vielmehr zum großen  
»Durch den Kakao ziehen« aus. Da  
bekommen auch viele ungeschrie-  
bene Gesetze für Abenteuerspie-  
le ihr Fett ab. Man befindet sich  
zum Beispiel in einer Gefängnis-  
zelle, deren Tür geschlossen ist,

Gewohnheitsmäßig beginnt der Spieler, nach Fluchtwegen Ausschau zu halten: Man versucht Wände zu erklimmen, das Schloß zu zerbrechen und so weiter. Des Rätsels Lösung ist aber peinlich einfach: Die Tür ist gar nicht verschlossen und mit dem läppischen Befehl »Open door« kann man aus der Zelle entkommen.

Bei den vielen Gags kommt das Adventure auch nicht zu kurz: Es ist nicht allzu schwierig, bietet aber einige knifflige Puzzles und hat den hervorragenden Infocom-Parser. Dazu kommen die besonders originellen Packungs-Beilagen (ein Extra-Lob für die Schnüffel-Karte). Wer gut Englisch kann, Humor hat und kein Adventure-Muffel ist, wird von Leather Goddesses begeistert sein. (hl)



## COMICS (from Page 24)

cially) murder mystery should get Bruce's excellent fanzine and should read Kirkpatrick's excellent book, which has been optioned by the movies.

• If you haven't already done so, pick up *Tenage Mutant Ninja Turtles* #9, which guest-stars Cerebus and which has more of the top-notch humor this series began with than has been present in recent issues. And I can recommend, sight unseen, the First Comics graphic novel of *TMNT*, which reprints — in color — the earliest issues.

• Some time ago, Charlie Palmer of Gilmer, Texas, sent me a copy of an excellent book, *Texas History Movies*, which is

available for \$5.95 in any Texas book store or comic book store (I understand) or from the publisher, Pepper Jones Martinez Inc., 4640 Harry Hines Blvd., Dallas, Texas 75235. This is a cartoon history of Texas and is frequently cited by Jaxon (Jack Jackson) as having influenced his style.

I find the style in this book, while definitely evocative of Jaxon and of Larry Gonick, to be reminiscent of Ed Wheelan's *Minute Movies* as well. In any case, it is excellent, entertaining, and even educational. The strips are accompanied by a running text which increases the historical accuracy of the series. And, yes, this book does include a full account of the battle of the Alamo. It belongs in any well-

appointed library of comic art and is a sterling example of the power and effectiveness of comics as an educational medium.

• Time and space permit no more this week. See you in seven.

### By Maggie Thompson

• *Leather Goddesses of Phobos* isn't exactly a new comic book from Infocom Inc. But it does contain a new 3-D comic book. *The Adventures of Lane Mastodon*, Art on the comic book is by Richard Howell, and it's part with 3-D glasses, maps of the secret catacombs' lower level and very lower level, and a scratch "in sniffer card) of what you get for \$34.95 (in Atari and Commodore formats) or \$39.95 (for other computer systems).

The press release says the game "takes interactive fiction to new heights (or depths, depending on how you look at it)." The game may be played in one of three "naughtiness" levels: Tame, Suggestive, or Lewd. Even the press release was written on those three levels.

A player may choose the sex of his character (being either Trent or Tiffany), who begins the adventure in a (local lounge, favorite hangout, or sleazy bar — depending on which format you choose) in Upper Sandusky, Ohio, in 1936. The player is kidnapped by aliens, who carry the player to Phobos, a moon of Mars, to meet the (dangerous, voluptuous or raunchy) Leather Goddesses of Phobos.

The variety of formats of the game includes Apple II, Macintosh, Atari XL/XE and ST, Commodore 64/128 and Amiga, IBM PC series, and MS-DOS compatibles.

The instruction booklet is delightful. Sample (from the creator's biography): "Steve

has to do with the game. Its 3-D work is by Ray Zone (of course) and excellent (also of course). I was momentarily bewildered when the 3-D glasses were misfolded, leading me to get the 3-D reversed initially.

The comic-book story is *Flash-Gordon*-with-a-twist and introduces the player to the world of the Leather Goddesses. (I note you have to clap your hands every five minutes to scare away canal beetles, hop every nine minutes to frighten bottom-crawling sand crabs, and make the "kweeepa" sound of a Martian hawk every 11 minutes to take care of 'fators. I would assume that tends to complicate the game pretty quickly.)

Recommended — though I've never played the game. The people at Infocom are obviously weird. My kinda people.

## '3-D Zone' In-depth look at work by Wood, Wolverton, Herriman

Los Angeles-based 3-D expert Ray Zone has announced publication of a new monthly 3-D comic book series titled *The 3-D Zone* to begin in February 1987.

*The 3-D Zone* will feature 3-D conversions of classic material by such artists as Wallace Wood, Basil Wolverton, and George Herriman as well as original new material created specifically for the dimensional medium.

"Each book" will make use of the "Zonevision" 3-D process, a state-of-the-art dimensional conversion technique developed by Zone with his work on numerous 3-D comic books. Zone is known to comic book fans as the "King of 3-D" and as the man who revived 3-D comics in the 1980s. *The 3-D Zone* will be a 32-page comic book with four-

**Flashback: 15 years ago**

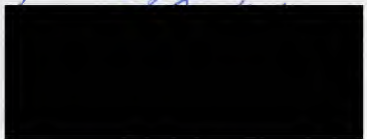
Don and Maggie Thompson publish and distribute the final issue of the comics newsmagazine *Newangles* (December 1971).

— *Greg W. Meyer*



Dear Infocon I thought you might have missed this small  
review in last week's comic buyers guide. Here it is.

Yours Truly





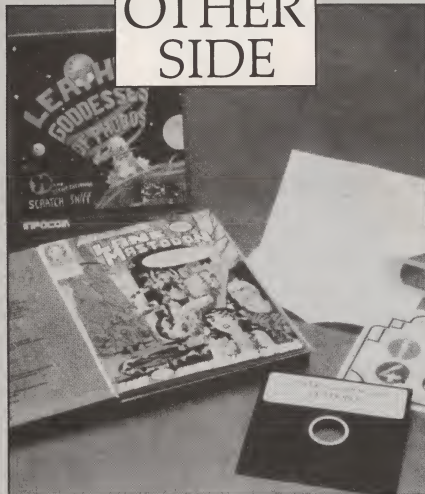
# THE OTHER SIDE

## THE LEATHER GODDESS

It starts back in 1938 in a small, quiet neighborhood bar. You've been drinking cheap beer—too much of it—and, first thing you know, you've got to use the can. You get up, go to the john. Suddenly, in a burst of sulfur and a roil of methane, a gelatinous, tentacular alien materializes in front of you. He attacks. You struggle....

....and the next thing you know you're waking up in a fashionably appointed cell on Phobos, one of the moons of Mars. You're a prisoner in the dungeons of the *Leather Goddess of Phobos*—a new interactive story from Infocom.

Interactive fiction is something we've been meaning to tell you about for several months now, since we first discovered it ourselves. If



an ordinary story is like a one-way trip through a haunted house, an interactive story is sort of like moving in for the

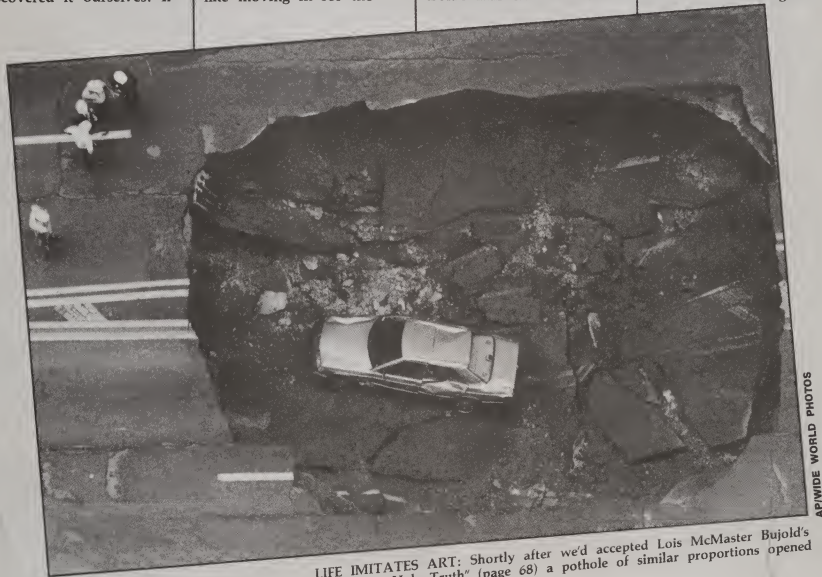
weekend and getting left to your own devices. We suspect that—unlike most of the other electronic marvels we've seen

in the last few years—it may prove to be something more than just an appealing new entertainment. There's no question, anyway, that interactive fiction is one of the Five Truly Important Reasons To Buy A Computer. (Don't ask us what the other four are; we aren't sure.)

Nobody publishes interactive fiction the way Infocom does. They didn't *quite* invent the form—it started with a game called *Adventure* in the late seventies. But the folks who founded Infocom, back when they were still students at MIT and just for kicks wrote a now-immortal game called *Zork*—certainly made interactive fiction what it is.

Incidentally, watch out for the *Leather Goddess*. She's got some awfully strange tricks up her—sleeve.

—Alan Rodgers



LIFE IMITATES ART: Shortly after we'd accepted Lois McMaster Bujold's story "The Hole Truth" (page 68) a pothole of similar proportions opened up in Columbus, Ohio ....

AP/WIDE WORLD PHOTOS

# THE OTHER SIDE

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VAMP: Grace Jones portrays the vampiric seductress Katrina in the New World Pictures release.

## VAMPIRES NEED LOVE, TOO

"Vampires are very lonely people," says Dr. Stephen Kaplan, founder of the Vampire Research Center in Elmhurst, New York.

Kaplan, self-ordained "Father of Contemporary Vampirism," opened his research center in 1972 because he felt that vampires were misunderstood. "Society sees them as crazy, psychopathic killers." According to Kaplan, however, vampires are driven by a natural, physiological need, not a supernatural force.

He feels that the whole image of vampires has been distorted by the Hollywood film industry. "First of all, they do not have fangs," he says, "and they are not all from Transylvania."

Apparently, others feel as Kaplan does. "We get calls from hundreds of young, beautiful women pleading to be bitten." According to Kaplan, people find themselves drawn to vampires because of their strong, magnetic presence and their haunting, sexual charm.

Kaplan says that the age of serious vampire research has only just begun. He hopes that the increased attention and respect will encourage authentic vampires to "come out of their coffins." So, if you know of any blood-sucking individuals who are ready to see the light, tell them to write to the Vampire Research Center, P.O. Box 252, Elmhurst, New York, 11373.

—Ariel Remler

## A LIMB FOR A LIMB

In 1980, an unlucky lab rat had the misfortune to have his foreleg amputated. Little did he know that his sacrifice would aid in the scientific breakthrough of the regeneration of limbs.

Dr. Robert Becker, who headed the study of tissue regeneration at the State University of New York Upstate Medical Center in Syracuse, says he succeeded in regenerating the fully developed limb of a rat from his shoulder to his elbow by the use of electrical impulses.

When a limb is injured, says Becker, an electrical signal is generated from the nervous system. Applying electrical stimulation to damag-

ed tissue aids in cell growth. But, explains Becker, muscle tissue can only regenerate if the cells are brought back to their most primitive state—the embryonic state. Only in this state are they able to multiply..

According to Becker, his research brought him close to understanding how the stimulation of embryonic cells can be applied to human tissue.

"We were able to duplicate this electrical signal in rats, but not in humans."

Becker looks forward to the day when human arms and legs can be regenerated as easily as we can regrow our hair and fingernails.

Perhaps then when people exclaim, "Why, you've grown another foot since the last time I saw you!"—they'll really mean it.

—Ariel Remler

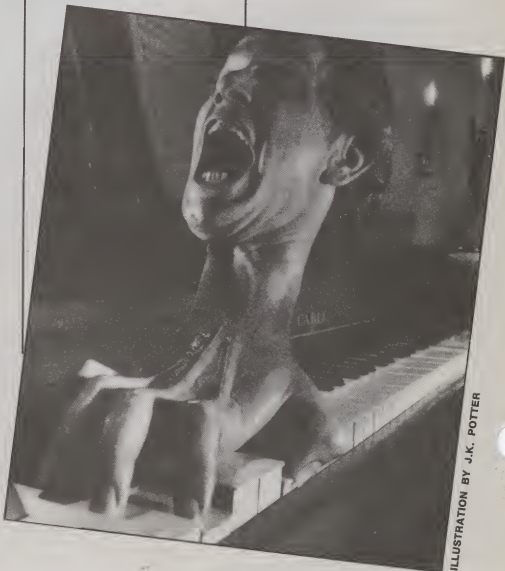


ILLUSTRATION BY J.K. POTTER



# Soft•letter

TRENDS & STRATEGIES IN SOFTWARE PUBLISHING

December 25, 1986  
Volume 4, Number 16

## ● COLOR OUTPUT: "A QUANTUM LEAP"

David Solomont, president of a presentation graphics software company called Business & Professional Software, has spent the last five years trying to stay one jump ahead of a highly volatile hardware technology. New output devices often seem to have a lifespan roughly equal to that of a fruitfly, and in fact the back offices at BPS are a small museum of discontinued and orphaned printers, plotters, monitors, boards, and other graphics gizmos.

We asked Solomont recently if he sees any significant trends in output technologies that might affect software developers in the next couple of years. Where are the winners and losers likely to appear?

Right now, says Solomont, the marketplace seems to be heading off in a variety of directions, which makes life especially difficult for anyone who hopes to get high performance out of a broad range of output devices. For example, the latest release of 35mm Express, BPS's flagship graphics program, now supports laser and ink-jet printers, as well as traditional dot-matrix printers, plotters, and film recorders. Moreover, Solomont says the program had to be fine-tuned for each output device's resolution, aspect ratio, color and gray-scale palette, and reproduction medium. "What you see on the screen is never the same from one output device to another," he says.

But Solomont predicts that the marketplace is about to go through a major technological shakeout that may prune back the proliferation of devices he and other developers now have to deal with. In the next two years, he says, we will see a "quantum leap" in color output--a leap that will be as influential as laser printers were to monochrome output.

The catalyst for change, Solomon argues, will be the appearance of good, low-cost color ink-jet printers. Once it's easy and economical enough to produce color output for "desktop presentation" applications, Solomont expects that corporate users will insist on widespread use of color in documents, charts, and visual aids, just as they have already begun to move toward better typography with desktop publishing technology.

The marketplace will also change dramatically as the major reprographics companies--Xerox, Kodak, Polaroid, Agfa, and 3M--finally move in. Their resources and rivalry for market share are bound to add some zip to the business, Solomont says. "It's these guys, not the computer and software companies, who will really drive the market in the next two years."

We asked Solomont for an overview of the changes he expects to see in

● BORLAND president Philippe Kahn: "Xerox invented the notion of the paperless office, and now they're telling you to buy these desktop publishing products to create more paper." (Quoted in InfoWorld, 11/24/86)

● INTERFACE GROUP president Sheldon Adelson on why he's skeptical about the attention that VARs are getting lately: "A VAR is just another title that was given by IBM to a reseller. It was somebody they sold hardware to that packaged it with specialized software and just sold it. And they call it value-added. I don't think it's any more value-added than somebody selling a car and putting gas in it." (Quoted in Micro MarketWorld, 11/10/86)

● POSTSCRIPT: Long-time readers of this newsletter know that sometime around the end of each year we reluctantly indulge in one of the rituals of journalism and compose a "best and worst" list for the year. Well, this time we opened up the folder where we keep "best and worst" ideas and found nothing but a clipping about Infocom's Leather Goddesses of Phobos game. Rather than try to figure out why there were no other high points during the last 12 months, we decided to let Leather Goddesses take top honors in all the categories. (We didn't get around to thinking up the categories, however, so we'll have to leave that part to your imagination.) Maybe 1987 will be a little livelier....

*Jeffrey Tarter*

# COMPUTER + VIDEO GAMES

WIN A  
**FISTFUL**  
OF GOODIES



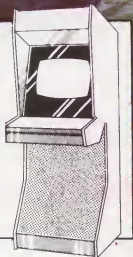
**COLOUR OF MAGIC PREVIEWED/200 FREE GAMES**  
**RETURN OF THE VIDEO GAME / MEET LEATHER GODDESSES!**  
**ROLE PLAYING / WIN C16 GAMES / VORTEX'S REVOLUTION REVIEWED**  
**DODGY GEEZERS CAPTURED / FANTASY FILM ROUND-UP / FREE FIST POSTER**



# The Arcade GIA



Officially Licenced  
Coin Op Classic



The very best Elite Titles are available at selected branches of  WHSMITH  Menzies  WOOLWORTH





Don't look on the shelves yet — you have to grope around the dark alleys to find them. There's a lot of new, super HOT software coming out, so we had C+VG's master American snoop, Marshal M. Rosenthal, parachuted behind enemy lines to find it for you. His report...

"Timothy Leary's dead" goes the old *Moody Blues* tune. But it isn't so. He's not only alive, but kicking us out of our complacent reality with **Mind Mirror**. The program invites you to "turn on, tune in and boot up." Yes, there's a sense of humour, as Dr. Leary leads you through an adventure in awareness.

Scrutinise yourself through interactive text adventures that probe into your attitudes of life: to magnify, plot or change your concepts through inspection. Results can be displayed through a special mind map, as well as by analytical text.

The Life Simulations section allows you to chart another individual's path through events and interactions. Don the persona of Rambo, or become Dolly Parton, it's part game and part philosopher on a disk.

Be entertained in private, or get a group together. The program expands your perception of the universe through past and present, with a wry sense of humour that is definitely Leary's own.

## BATTLE ZONE

Arcade games really look sharp with vector graphics, their smooth contoured lines and three-dimensional shapes make you feel like you're really part of the action. Well, the power of the 68000 chip allows for miracles, and **Battlezone**, for the Atari ST, delivers everything the fervent arcade could ask for.

Outside the viewscreen of your futuristic tank looms a bleak and foreboding night-time world of geometric shapes. Opposing you are monstrous tanks and homing missiles. Use your radar screen to detect their presence — deflect their fire by hiding behind a cube or triangle.

Eliminate the transport saucer and zero in on a tank. Fire a quick salvo, and watch the sucker disintegrate into itty-bitty pieces.

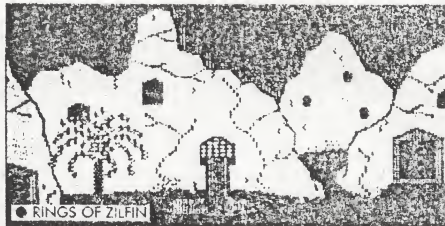
**Strategic Simulations** beefs up their fantasy line with another hot line. **Rings of Zilfin** places you in the role of a young boy possessing strange and arcane mystical powers.

Recovering the two Rings will not be easy, but only their incalculable power will enable you to defeat the dreaded sorcerer Drago, who has enslaved the land in perpetual darkness and gloom.

This graphic animated adventure allows the happy wielding of strategy and arcane, as both are employed. There are demons to

defeat with spells, and MadBirds to shoot down with magic arrows.

A window on the left displays text information, while the one on the right shows what is happening. The realm is dangerous and you must build up your strength and wisdom through encounters as you progress onward.



Combining animation with traditional adventure "text" commands (using the keyboard or joystick) has produced a very playable game that doesn't let up for an instant. Learn all you can during your rest periods, for evil stalks the land — and they're searching for YOU.

## SMOOTH TALKER

I didn't believe my ears the first time I heard **Smoothtalker** read out loud. **Smoothtalker** is an incredible software program that integrates real-time voice into a micro computer.

Its use of advanced logarithms eliminates the need for special sound synthesis chips, and there isn't a noticeable slowdown in computer speed.

Imagine a natural sounding voice (you decide male or female) with pitch, volume, bass and treble control. Have it recite program listings, spreadsheet data, selected, or all parts of text — you name it. Hobbyists can incorporate speech into their own Basic programs as well.

Speaking of presentations, you're going to flip when you see what the Amiga can do when Electronic Arts pulls out the stops. **Deluxe Video** is the newest addition their line of incredibly graphic programs. DV really does create "desktop" videos, of a kind of quality that would have required a \$50,000 system just a few years ago. Now you have a full-featured production studio for creating graphics and special effects that can be moved onto video tape (and don't forget it's compatible with Deluxe Paint).

# Letter from

DV includes 27 special effects like wipes, fades and dissolves as well as expansion/compression of images, and multiple frame animation.

You can even rotate the image along its axis. Of course you also have full control over colours, text, musical scores as well as digitised

rebel as it weaves its way through the rooms and corridors but watch out for security guards, automatic alarms and the dreaded Crushers.

Through patience and planning you'll be able to bypass the system while your robot secures top-secret information from the bowels of a hidden safe. Designed for the Amiga and Atari ST, **Hacker 2** features realism combined with a sense of urgency. No keyboard commands are used either (mouse-mouse-mouse).

If you're into destruction, then **Epyx's Movie Monster Game** will be right up your alley. This is a totally reworked version of their classic from "way back in the early '80s," and lets you become the famous monster of your choice.

Pick a city and go to town (bad pun, but you know what I mean). Mayhem was never so much fun.

If you're more into quiet strategy, then you'll want to pick **Rogue** (violent but no sound effects). Wind your way through changing rooms and passages as you pick up treasures and fight off monsters. Thinking here is just as important as bashing heads. Windowing techniques ease game play so that you can concentrate on the essentials.

**Leather Goddesses of Phobos** is not your typical In-



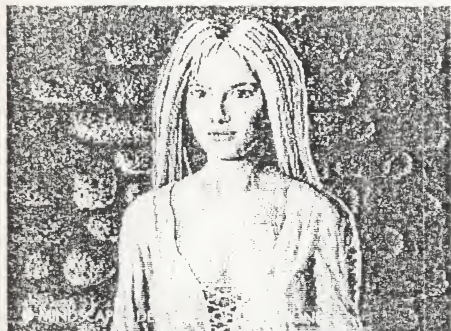


# AMERICA

focom adventure text game. First, it comes with a scratch 'n' sniff card.

Secondly, it can be played in any of three "naughtiness" levels. Modeled on the sexy, scap-copious pulp magazines of the 1930s, the game confronts you

with the ultimate question: How to avoid being seduced by voluptuous Leather Sex Goddesses. Obviously, tongue-in-cheek (at least to start), this is not the most serious bit of interactive prose ever written. But it sure is a heck of a lot of fun.



## SOUND-WAVE 8

Music lovers will take to **Soundwave 8** for the Atari ST. It's a professional eight-track music sequencer that interfaces between the computer and any synthesizer with a MIDI (Musical Instrument Digital Interface) port.

Notes are transmitted and stored by the computer as you play on the synthesizer keyboard. It's like having an expensive music studio that includes all types of editing control, filters and multi-tracking. A single track version is also available for those wanting to ease into using all the functions.

Commodore has found out what most of us knew a long time ago—the C64 is a great machine. Now it has been reworked and renewed as the **Commodore 64C**. A critical look will show that the power supply has been improved, and that the interior of the machine has been redesigned for greater durability. Cosmetically, it

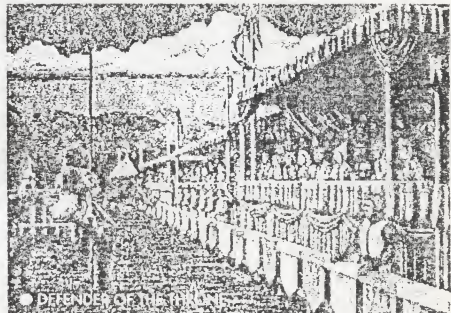
## ELLERY QUEEN

To paraphrase Monty Python "Now for something completely different from **Splinter**." Become a detective and solve the heinous murders in Agatha Christie's **Behind the Screen** and **Ellery Queen's Operations: Murder**. Clues must be located, situations investigated and witnesses checked.

But there's no computer. Instead, you watch a broadcast-quality 30 minute murder drama on video tape. Secret clues are periodically revealed, deciphered only with the special red and blue glasses provided.

Keep track of what's going on before committing yourself in making an accusation. One to eight players may participate, and there is a different murder to uncover each time you play.

**Mindscape's** new line of **Cinemaware** programs are specially developed to take advantage



now resembles its new brother the 128. Of course it also runs all of the library of 64 programs.

GEOS is included, and this new software package is hot. It stands for Graphic Environment Operating System, and it creates a desktop design on a 64 or 128 machine. It also provides a notepad, alarm clock, calendar and calculator as desk accessories.

All of the DOS functions are now simplified as ICONS. Using a mouse or joystick, files can be viewed, copied or executed. A built in read/write fast loader speeds up the 1541 disk drive as well. Also included is GeoWrite for word processing and GeoPrint for art. GEOS can also be purchased separately.

tage of the power of the new 16 bit machines. Titles such as **Sinbad** and the **Throne of the Falcons**, **Star Rush** and **King of Chicago** force you to become part of the action, as they are played in "real time."

Graphically advanced, these interactive games feature pans, tilts, closeups, even 360 degree, three-dimensional turns.

Multiple windows allow fight scenes and adventurous situations to be viewed from a variety of perspectives (although I doubt you'd want to see the Black Knight's lance coming at your head from even ONE point of view). Animation is sharp and snappy fluid, with all commands activated by the mouse.







You start off fairly quietly — though it's only a brief lull before the storm, so beware. Shoot up a few waves of flying nasties and pick up the green blobs they leave behind. These attach themselves to the tail of your space craft and offer multiple firepower. Those of you who've played *Nemesis* will recognise the feature.

You can pick up other blobs and what look like stray space craft to increase your speed, give missiles, force fields, lasers and ripple lasers. Ripple lasers are devastating, they swirl outwards in spiral loops with a huge destruction range.

Many of the obstacles seem to be laced with red veins giving a horribly gruesome appearance. In other screens you'll find yourself blasting a bloody path through a shapeless mass of pink squidgy stuff looking like some creepy alien's flesh. Yuck!

Then there are the sweeping tentacles which wait down from the cavern's roof and floor to catch you. These have to be shot in the mouth before they disappear. You'll also find lurking in their shadow a space craft or blob which can't be picked up until the tentacles have been annihilated. Also watch out for the horns which

shoot out from the sides like great pointed tusks just waiting to catch you off guard.

You've only got three lives as they're easily wasted. However, when you do get killed there's no annoying delay, a replacement ship appears instantly, though without the additional attachments like Ripple lasers.

A help in the initial stages is the voice-over which shouts instructions on what to pick up. At first, I couldn't understand what it was blathering on about but soon managed to decipher the blur into 'Pick up for multiple'.

The pace is fast, the graphics excellent and though *Salamander* loses out on the originality stakes, it's a good game in its own right. *Nemesis* fans should have no trouble with this one.



• NEMESIS



## ● GURIANOS

Great *Gurianos*! Two sword and shield fighting games in one month. However, there the similarity with *Trojan* ends, for Tailo's latest release is a weird game of one-to-one combat.

Set in a star date light years into the future, the inhabitants of this mixed-up planet have been reading the history books. They've adopted the ancient Roman gladiator fights as a way of testing one's prowess with the sword. Battle to the death with a number of heavily armed brutes and prove you're not a wimp.

You start by clanking down a corridor wearing the space-age equivalent of a suit of armour — and boy do you need it!

Great balls of fire! What's this? A wave of flaming spheres rush upon you in formation; however, a spot of nifty joystick manipulation sets your shield in motion and blocks them. There's hardly time to breathe before your shield is needed again, this time to deflect the path of a steel arrowhead. If you're successful, it'll clang to the floor and earn you 2,000 bonus points when you step on it.

In the early stages of each level, before you meet your opponents you're given the treatment. To exhaust your joystick arm (pushing the joystick rapidly up and down moves your shield in the same direction) and to damage your armour, the enemy sends wave upon wave of objects down on you. Each time they connect, you lose a mask, a shin pad or some other vital piece, if an arrowhead gets through, you can say goodbye to one of your lives.

By the time you meet your first

opponent, your ego is in tatters, your armour's dented and your arm's aching. Hardly a fit combatant. Luckily, the first baddie is fairly easy to dispatch. By using the three fire buttons, you can 'stab' your sword at head, chest and knee height. If you use your shield and look for a hole in his defence, you should have no trouble. Kill him three times, leap into the air with joy and stride on to meet the Lady Irene — a plump and dangerous maiden dressed in pink. Before you get to her, however, you'll have to deflect another set of objects.

Each new opponent comes with different scenery, a more tricky corridor of objects, and a meaner weapon. One in particular sticks outwards, like a giant-sized knuckle duster. Just the sort of thing you would find in the arena.

While you're fighting your aim, other than to kill your opponent, is to knock his armour off, leaving patches of bare flesh, thus making it easy when you go in for the kill. Unfortunately, I found it usually happened the other way round, and my opponent almost totally undressed me, so bad was my shield work. And using the shield to block the enemy attacks was one of the most tiring features of the game. The fast pumping joystick action is reminiscent of *Daley Thompson's Decathlon* and all those knackered muscles and joysticks.

Great *Gurianos* is fairly simple but not particularly enthralling, and there are better games to play. However, it does offer a challenge, and tired though I was, I could not beat the wretched thing. I'd owe up to being a coward and not waste precious energy fighting a load of cloth-heads.

**We need your high-score! If you have a good score on any machine we want to hear from you.**

**Write to High Scores, Arcade Action, Computer and Video Games, 30-32 Farrington Lane, London EC1R 3AU.**





The following document is all that remains from a mysteriously destroyed building purported to be the headquarters of the United Nations Security Police. Please make this information public. It could be our last hope. A friend.

Meretzky's

# LEATHER

SECRET FILE# ICI-AT2-FD1  
 TOPIC: LEATHER GODDESSES OF PHOBOS  
 SUBJECT: IMPENDING DOOM  
 NAME: STEVE MERETZKY  
 AGE: 29  
 OCCUPATION: AUTHOR/INTERACTIVE FICTION  
 THE FOLLOWING IS HIGHLY CLASSIFIED

Steve Meretzky is responsible for bringing the saga of the *Leather Goddesses of Phobos* to light. It all began in 1980 by watching his college room mate testing a new interactive text game called *ZORK 1*. Meretzky found this more intriguing than the curriculum at M.I.T., but finished getting his degree in Construction Management. He also got involved in testing *ZORK 2* and *3*, until one day when he was given the chance to write his own adventure. It became *Planetfall*, it became a success, it became what he wanted to do. The next interactive jaunt was *The Sorcerer*, followed by *The Hitchhiker's Guide to the Galaxy* written in collaboration with Doug Adams. Then came *A Mind Forever Voyaging*. Which takes us to the



present, and to the wicked **Leather Goddesses of Phobos** who, for the sake of brevity, will be referred to from now on as LGOP. Since retribution from the *Leather Goddesses* is probable, measures have been taken to protect Meretzky from recognition. He is wearing a disguise, and his voice is being altered through the use of a 1984 New Year's party horn. The

following interrogation is being conducted by C+VG's ace American investigative reporter, **Marshal M. Rosenthal**.

**C+VG:** How did LGOP become a reality?  
**Steve Meretzky:** Well, the way I work is that I take them out and go through them, and let others look at them and tell me what they think. Years ago, I conceived the name *Leather Goddesses of Phobos*.

That's all it was. A great name that made people chuckle. But there was something about it that got remembered. When I was looking at the feedback from my last session of passing out ideas, LGOP was mentioned. The more I thought about it, the more I liked the idea of doing a humorous and sexy take-off of the lurid style of science fiction pulps of the early 1930's.



# GODDESSES



death and breathless romance. The stories were usually good, but it was the covers that grabbed your attention and got you to buy it. I decided that I wanted to write a story that was true to the artwork.

**C+VG:** Pretty different from *A Mind Forever Voyaging*, wasn't it?  
**SM:** It WAS a change of pace. Mostly I work at the office, although I end up using the terminal at home. But *LGOP* was so much fun that it didn't seem like work. Everything went so well that I had a lot more time for other things, like spending time with my wife.

**C+VG:** Didn't she wonder about just what kind of research you were doing for the story?  
**SM:** The truth is that you can never find a *Leather Goddess* when you need one! So I spent a lot of time reading books on the gear, and trying to ignore the

strange warnings that kept coming in my dreams.

**C+VG:** What kind of warnings?

**SM:** Well—at times it seemed that the story was writing itself, with ideas and locations jumping from my fingertips onto the keyboard. Maybe I had tapped into the great collective unconsciousness which was trying to help me to warn others about the terrible threat of the *Leather Goddesses*. But the dreams got worse.

**C+VG:** Gurn.

**SM:** It's 1935. I'm sitting in this really shabby bar in some god-forsaken place called Upper Sandusky, Ohio. I'm minding my own business when—  
**BLAM!**—I've been kidnapped and imprisoned by the *Leather Goddesses of Phobos*. They're picking up people at random to torment first, before

subjecting the entire human race to untold erotic mayhem. I had to escape!

**C+VG:** How did you manage that?

**SM:** There was another prisoner there—from Alaska. Together we embarked on a series of amazing adventures.

**C+VG:** What kind of adventures?

**SM:** I mean danger, sex, suspense, terror, sorcery and Machiavellian machinations. Sword fights aboard alien spaceships. Fair damsels to rescue from heinous fates worse than death. Mystifying puzzles to solve and messages to decipher. Aliens and strange devices. We sailed the canals of Mars, hatched our way through the teeming undergrowth of the jungle of Venus, walked the deadly dull streets of Cleveland. It's a good thing we figured out how to use those *Block Circles*.

**C+VG:** What's that?

**SM:** You'll find out about that soon enough. That sucker's one handy form of transportation.

**C+VG:** Were you just trying to escape and save your own skins?

**SM:** No way. We gotta try to put together an anti-*Leather Goddesses of Phobos* machine. Otherwise they're going to make hash out of all of us.

**C+VG:** Tell us more.

**SM:** There are some pretty



**C+VG:** What was it about them that you found so appealing?

**SM:** The covers! They were great! The artwork was exciting and spoke of violent

● continued ►



exciting moments ahead, but I'm not one to kiss and tell. Let's just say that if the Sultan's favourably disposed towards you—well... he's got 8,000 wives. I even discovered the boudoir of the Leather Goddesses themselves. But then I woke up!

**C+VG:** Too bad. But since you put all of this into the story, would you mind explaining the "naughtiness" levels?

**SM:** Well, there're three of them and they affect the descriptions found in the game. The levels let you choose just how much excitement you can stand. The really civilised folks will go for Tame (yawn) mode. Suggestive is okay, a bit like late-night TV. It's only in Lewd that the pacemaker warning goes into effect.

**C+VG:** LGOP gives you the choice of playing as a boy or girl, right?

**SM:** Absolutely. You decide right at the start. Since beer at the bar is only five cents a glass, it's plain that you're going to overindulge. You feel an "urge" which requires immediate attention. If you race off into the Little Girl's room, then that's what you are. Either that or very confused.

**C+VG:** Are there differences depending upon your gender?

**SM:** Haven't you hit puberty yet? Sure there are. The descriptions alter to suit your being masculine or feminine. You've also got your friend from Alaska to help you in defeating the Goddesses, and

he/she is always the same gender as you.

**C+VG:** We've noticed that this person seems to get the short end of the stick a lot.

**SM:** You mean because he/she occasionally gets blown up or run over? I thought it'd be fun to have a bit of slapstick in the story. Besides,



he/she gets out of trouble almost as easily as he/she gets into it, although the explanations are pretty far-fetched.

**C+VG:** Does the packaging include any clues or aids in the quest to defeat these menacing Goddesses?

**SM:** Absolutely. First, there are a series of scratch 'n' sniff spots. These odours are an important part in understanding some of the various areas and items that you run across. There is a 3-D comic book (including the red/blue glasses)

relating the adventures of Lane Mastodon, hero of the future. Lane battles those LGOPs and whips them good. There're also clues in the comic that will help you. Finally, there's an invaluable map of the secret catacombs. For that we should have charged extra.

**C+VG:** Any truth to the rumour that LGOP has sparked a whole new division to be called Nymphocom?

**SM:** Well, I've been...

**SUDDENLY — A ROUGHLY SCALED TENTACLE APPEARS AND WHISKS MERETZKY AWAY IN A BUILDING FLASH OF GREEN LIGHT!!**

Was it the Editor's tentacle that reached out to end a decidedly near the knuckle interview? Did that scaly limb belong to Mary Whitehouse? Or could it be the Leather Goddesses themselves?! All will be revealed in the next exciting instalment of C+VG. If they print us again after this...

**Author's bio:** Marshal M. Rosenthal's cover is that of an advertising photographer. Otherwise, he handles delicate interrogations for various publications domestically and abroad dealing in computers, video and high technology.

ends here ◀

AND LATER STILL...

OH, LANE, HOW CAN I EVER THANK YOU FOR SAVING MY FATHER?!



THE END ...UNTIL THE NEXT EXCITING ISSUE OF...  
**LANE MASTODON**



With the planned release of more and more software titles which deal with mature themes and our sensitivity to "censorship" issues, CGW decided to ask John Williams of Sierra to address the subject of adult-oriented software. This overview is the first of three parts. Mr. Williams will not only sketch out current conditions in software publishing but address the significant areas of public reaction and self-regulation in the industry. To those readers who will ask if this series is necessary, we must answer with a resounding "Yes." If the computer entertainment industry is to avoid the religious controversy which has surrounded fantasy role playing and censorship battles continually fought by the record industry, guidelines will need to be drawn soon.

The makers of computer software have finally figured it out. Not all computer gamers are under the age of 16. Software publishers are finally making an effort to provide software that adults can enjoy on their own level. Adult situations, mature subject matter and even a little sex has been included in recent programs. As the trend continues, we will see more of the adult subject matter which, up until now, has been found in R and X movies.

The concept of "Adults Only" entertainment software is not new. There is and has been a handful of "Adults Only" software titles which could be purchased through mail order houses and the public domain. As early as 1982, On-Line Systems (now Sierra) produced a hit software package called *Softporn* which featured some really dirty stuff. Unfortunately, although *Softporn* was followed by an avalanche of adult-oriented software titles, the vast majority were poorly produced and of questionable taste. Until very recently, adult-oriented software has not appeared on the roles of the industry best seller and critics' choice lists.

The recent trend toward adult themes was started when Mindscape released adventure games based on

James Bond, Rambo, and even a Steven King story (*The Mist*). The motion picture counterparts of these games all rated a PG-13 or R rating. James Bond movies are usually rated PG (sexual content and violence); Rambo movies are generally granted R ratings (violence, language and poor taste); and Steven King's stories

selecting one of three different levels: Tame, Suggestive, and Lewd. In Tame level, players are subjected to all the sex appeal of a Gidget rerun (though the game is still fun to play). At the Suggestive level, the player encounters descriptions that are funny, but bashful. The Lewd level treats players to creative and well-written descriptions involving naked people, surgical tubing, and yaks (?). The entire episode is played for laughs and the sexual content is not graphic, but it is still not a game that you would want to play with your mother.

*Defender of the Crown* is an adventure game in the more traditional (and trite) sense of the word. The object of the game is to do battle with the bad guys, try to save the princess, and so on. The difference comes when you rescue the princess. She "rewards your heroics with her favors" in a bedroom scene that you could not find in a Disney movie. The scene is romantic, erotic and just plain classy. This product will go down in history as the first to make effective use of lingerie in software. The artwork for *Defender of the Crown* is some of the most realistic seen in any computer game.

So, when the princess steps in front of that roaring fire, you see everything that is going on underneath her nightgown.

While both of these products would easily have earned PG's had they been movies, the represent a large step forward for adult software programming. The next step in software will be the first honest-to-goodness "Adults Only" game. This next step will contain subject matter that would earn it an R rating in the cinema. Unless Infocom gets on the ball and creates a "Crude" level for *Leather Goddesses*, the dubious honor of taking this step will go to an animated adventure game from Sierra.

Sierra has two (count 'em) game titles waiting in the wings which deserve an R rating. The first is *Leisure Suit Larry in the Land of the Lounge Lizards*, an adventure game parody on singles life in the 80's. The main

## GOODBYE 'G' RATINGS



### The New Wave of Adult Entertainment Software

By John Williams

are normally tagged with an R rating (violence, nudity and macabre themes too intense for young children). While it is obvious that the computerized equivalents of these movies are less potent than the real things, they still retain some of the same flavor that earned them the PG and R ratings as movies. In most cases, the sex and foul language have been removed, while the violence has been toned down to an almost tolerable level (*Rambo*, of course, is an exception.).

Recently, two adventure games, which are establishing the beachhead for adult-oriented software, made the charts. They are *Leather Goddesses of Phobos* and *Defender of the Crown*.

*Leather Goddesses* met the problems of adult themes and sexual subjects, as expressed in computer games, head on. Players are given the option of toning down or turning off sexual content in the adventure game by



character in the game, Larry, is a 40 year old man thrown into the dating game after years in a steady home life. In the game, the player will be thrown without mercy into singles bars, discos, casinos, and even, a house of ill repute. There will be gambling, prostitution, alcohol abuse and other subject matter which has traditionally earned the **R** rating for a motion picture. On the more socially conscious side, a company spokesman said the game will advocate "safe sex."

The second **R** rated product will probably be *Police Quest: Search for the Death Angel*. *Police Quest* will be a more serious adventure game with a "feel" that could be compared to the novels of Joseph Wambaugh or an animated *Hill Street Blues*. While it could be argued that this software is a qualifier for a **PG** rating, the characters involved in the game make the **R** rating a necessity. *Police Quest* is based on the life of a street cop that goes undercover. This means that the prostitutes, drug addicts and other undesirables of the street scene make for a tale that is just a little too strong for early teens.

In talking with other industry spokespersons, mention has been made of other adult-oriented software titles in the works. Computer game versions of *Harlequin* Style romance novels and some especially steamy works based on *Playboy's* "Ribald Classics" are on the way. Nevertheless, just as the major Hollywood studios avoid the **X** rating, major software publishers will avoid the production of "X-rated Software." Small production houses are the ones cleaning up on their releases of **ADULTS ONLY!** software offerings. Milkyway Productions (P.O. Box 432, Old Chelsea Station, New York, NY,

10011) has recently re-released three of the most offensive and pornographic software products of the Atari VCS days. *Custer's Revenge* and *Bachelor Party* (even the title of the



From an Ad for "Defender of the Crown"



Infocom's "Leather Goddesses of Phobos"



Sierra's "Leisure Suit Larry"

third product is too rude to mention) are available by mail order, but only to people over 18 years of age. If these titles see any kind of sales at all, we can expect to see them on the more sophisticated computer systems like MS-DOS. A more innovative "X-rated

Software" product is CVC Online's *SEXTEX* Bulletin Board Service (CVC On-Line, 801 Second Ave. NY, NY 10017). Done in conjunction with *High Society* (the elite "smut"

magazine), *SEXTEX* promises to be the on-line equivalent of phone sex. Of course, independent swingers' bulletin board systems already exist in major cities across the country.

Finally, even dirty old *Softporn* is due for a comeback. It is currently enjoying a new lease on life as a graphic adventure for the NEC 8801 in Japan. It has also been rumored that it will be released this fall for Apple, Atari and Commodore 64 by Impulse (what else?) Software (P.O. Box 1103, Oakhurst, CA, 93644) with a suggested retail price of \$7.95.

As more adults begin using the computer as an entertainment center, more adult software will emerge. Each publisher in this article is quick to point out that publishers are not trying to sell these items into the traditional

entertainment software market (i.e. teenage boys). Adult software is sold to adults only. In fact, Infocom, Sierra, and other software publishers have been very conscientious about clearly marking software with warnings on the content of the software. Master Designer Software (distributed by Mindscape) would seem to be the exception in this regard. It is clear to the Software Publishers Association that some sort of self-regulation is the best policy and plans for a rating system will probably be made in a

future SPA meeting. In the mean time, most of the software publishers and a lot of adventure gaming adults are glad that Tipper Gore doesn't own a home computer.

**NEXT MONTH:** Public Reaction to Adult Software



In the first installment of this three part series, Sierra On-Line Marketing Director John Williams reviewed currently available and soon-to-be-released computer software titles that contain adult themes and subject matter. In this second installment, Mr. Williams will chronicle how the computer-owning public, the computer software industry, and the world-at-large has reacted to the release of computer software that some people may find offensive.

The scene is a discount software store in the heart of California's conservative Orange County. It is a Saturday and the store's aisles are packed with customers seeking to peruse the latest software offerings. Like most software stores, people are behaving as though the store were a library. Even children seem to be on the best behavior while mom and dad browse the shelves and the silence is only occasionally broken by a computer's beep and a disk drive's whirr. Suddenly, a customer completely freaks out:

"I can't believe this! It's disgusting! Even computers aren't safe for my children, anymore! I want the manager! I won't shop here, again!..."

The story you have just read is true (it happened about six months ago) and the general pandemonium which ensued after that scene was caused when one shopper had her first exposure to the coming wave of adult software. The item which inspired her outburst was not even an adult software product. It was a promotional t-shirt for Infocom's *Leather Goddesses of Phobos*. The t-shirt carried the caption "A dirty mind is a terrible thing to waste." She was offended by both the caption and the game's title, since she said the title "...had deviant sexual overtones and references to bondage and other unnatural acts." If you walk into that discount software store today, you will not find the *Leather Goddesses* t-shirt on display. In fact, *Leather Goddesses* and other games like it may only be found on the highest software shelves in the back of

the store. This store, and the other 60+ stores that are part of this successful chain, are not allowed to display adult-oriented software products

## Goodbye 'G' Ratings



### The New Wave of Adult Entertainment Software Part Two

By John Williams

on sale racks or include them in special displays. The software chain will not include adult software titles in its extensive newspaper and radio advertising program and store employees are not allowed to wear their complimentary *Leather Goddesses of Phobos* t-shirts to work anymore.

It is true that this incident could be viewed as an isolated act. We have not seen "preachers" picketing the local Computerland nor the police raiding software stores in order to arrest employees on pornography charges. Indeed, no software publishers have been arrested for "contributing to the delinquency of a hacker." Nevertheless, this single act of protest may be viewed as the "first shot fired" in a coming backlash against adult-oriented computer products.

In the seven years since Ronald Reagan became president, the United States has taken a noticeable swing to "the right." The government-sponsored Meese Commission has linked explicit sexual material to almost everything, including violent crime. Tipper Gore and her band of senator's wives have brought the recording industry to its knees with threats of imposed industry-wide record rating systems and airwave censorship. On April 16th of this year, the Federal Communications Commission rewrote its own broadcasting standards on what can and cannot be said over the airwaves. In addition to the infamous "seven words you can't say on television or on the radio"

ruling that was made in 1976, the FCC now prohibits "... language or materials that depict or describe, in terms patently offensive to community standards or the broadcast media, sexual or excretory activities or sexual organs." This "generic" decency statute will allow the FCC to pull the operating license of any broadcaster or broadcasting company that says something potentially "naughty" on the air.

Therefore, it would seem that this is exactly the wrong time for a fledgling software industry to challenge standards of public decency. However,

software publishers like Avalon Hill, Sierra, and Infocom have all marketed software titles which are very suggestive in nature. To the surprise of almost no one, most of these titles have made a place for themselves on industry "hot lists" and bestseller charts.

There are other kinds of reactions to adult software, too. A Mindscape executive didn't even want to talk about adult content in his corporation's products and asked, "Why make a big deal over nothing?" Cynthia Weiss of Infocom notes, "When we went out to sell *Leather Goddesses of Phobos*, we got complaints that the game was too tame..." The customer support manager at Sierra reports that she receives complaints from parents when she refuses to answer their children's requests for hints on *Leisure Suit Larry*. In spite of those who deny that there is a problem or try to minimize public reaction, adult themes in computer software have garnered the wrath of some people.

*Custer's Revenge*, an adult software title from Millway Productions, has been the target of a protest by Women Against Pornography and was presented with a lawsuit by, at least, one major computer hardware manufacturer. Sierra's *Leisure Suit Larry* has been banned in South Africa, but the company feels that this is all right because they are boycotting South Africa due to apartheid. Further, the Moral Majority and its ilk recently targeted a protest at a

Louisiana publisher who was producing a buyer's guide for adult software.

One small adult-oriented software publisher (who wishes to remain anonymous) said that he has received a multitude of "hate mail" coming from the Bible Belt. Much of the hate mail is enclosed in the pre-paid envelopes that he has provided for customers to use in direct orders. Not only does he have to wade through this hate mail while he looks for orders, but he has to realize that he paid postage on each one.

In addition, many of the software publishers that we talked to mentioned that some of their largest customers would not take on software with adult content. I called some of these customers, but most preferred not to comment on the article. Perhaps, these customers are as afraid of being labeled "too conservative" as they are of being called "pornographers." Nevertheless, one major mail order outfit that takes a public stand against adult-oriented

software and is not ashamed is **Protecto Enterprises** of Illinois. The company "...was founded on Christian principles and ethics and will not sell any product that goes against those principles." Adult software that contains adult themes and any game having elements of fantasy-role playing will not be sold by **Protecto**.

The latter proscription should remind readers that the protest against and banning of computer software is not confined to software which contains elements of s-c-x. **Microprose Software** recently found themselves in an interesting situation. This top maker of simulation-style arcade games opened up a European distribution network, only to find that its offerings were banned from West Germany's markets due to excessive violence. The *Ultima* series of games and all fantasy role-playing games, computerized or not, have long been the target of fundamentalist religious

groups because of their alleged elements from the occult and portrayals of powerful evil magicians. It seems to this author that any game with more elements of realism than *Pacman* can become the target of protest and boycott.

Whether or not adult software is a threat to our national morals or a harmless form of entertainment, it is coming and due to arrive in a hurry. In the final installment of "Goodbye G Ratings," we will look at how makers of software warn potential buyers of adult themes in their products and what, if any, attempts the software industry will make to impose self regulation. We will also look at how computer software could be judged by the same standards as movies and offer some personal opinions on how the adult software industry will grow and what, if anything, the opponents of adult software can do to get their opinions heard.



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## ONTEST GAMES

### LEATHER GODDESSES OF PHOBOS £14.95 · Infocom (Through Activision) 01 431 1101/2992

Lascivious, licentious, lewd, Leather Goddesses of Phobos is the ultimate in titillation. If you're into bondage, all the better. For the game is a randy romp through the solar system.

But wait, before any prudes out there start getting their leather knickers in a twist, the game is parody rather than pornography. And what it parodies is US pulp sci-fi of the 1930s... whatever that was like!

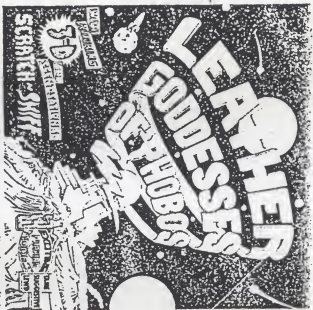
The scenario is this. The Leather Goddesses of Phobos (Phobos being a Martian moon) want to turn the Earth into a sexual playground, and all men and women into sex slaves. So what's the problem? I suppose some people just don't like enjoying themselves these days. So, it's your job (you bore) to frustrate their rather enlightened plans.

To do this you have to find a variety of apparently unrecited items and then build the weapon which will stop the voluptuous Martians in their voluptuous tracks.

Having drunk yourself silly in Big Joe's Bar, Upper Sandusky, Ohio you go to relieve yourself in the 'Gents' or 'Ladies'. Your choice determines your sex (so if you're male and you want to play transvestite, use the 'Ladies'.) No sooner have you relieved yourself than there's a flash of lightning and you are kidnapped by a bunch of aliens. Some hours later you wake up in a cell, far far away from Joe's bar, and thus the adventure begins...

There are three playing modes: tame, suggestive and lewd. To play lewd, however, you have to be or pretend to be eighteen, otherwise it's a no-no. Appropriately, the text can be read in briefs: namely 'brief' or 'superbrief mode', or if you want to do without briefs altogether (you naughty person!), you can switch to 'verbosé'.

In all Infocom games, this one permits multi-mands, and has an extensive vocabulary and a good range of responses. The special command 'Disparage'



gives you a brief report on your medical condition (in this kind of game you're prone to all types of illness). Accompanying the game is a comic to be read with the 3D glasses which are also enclosed and a scratch and sniff card which you are referred to at various points in the game.

I have spent more entertaining evenings with this game than I have with most men, says 33 year old Marian, from Omaha, Nebraska. Well Marian, it seems you've been seeing the wrong sort of fellows. Perhaps you should come down Somerton way where the men are men and the women... avoid them.

However, it's good to see that the other side of the Atlantic have something other to offer us than nuclear bases. Leather Goddesses of Phobos promises many hours of entertainment. Hot Stuff!

Tony Flanagan

#### PLUSES

- ☐ Excellently presented
- ☐ Lots of detailed information for the novice
- ☐ Compellingly frustrating
- ☐ Marvellously tongue in cheek

#### MINUSES

- ☐ Perverse
- ☐ Portrays women as sex objects
- ☐ The Pope wouldn't like it(!)

# LEATHER GODDESSES OF PHOBOS

Infocom, £14.95, disk only (all Amstrads)

Latest release from Infocom, compatible with both CPC and PCW machines, is the much talked about, *Leather Goddesses of Phobos*, an adult romp around the solar system in true pulp SF style. The game revolves around said leather fetishists and their plan to conquer Earth and turn it into a sexual playground. You play the Flash Gordon-esque character of Lane Mastodon who has to thwart the evil mistresses and their unsavory plans.

range. Secondly, it has three levels of play, though these are not difficulty levels. The levels of play reflect the strength of the language used in the game. Changing levels requires typing either, TAME, SUGGESTIVE or LEWD depending upon the player's desires. A verification of age is required before the game will proceed to the next highest level (this

female character). On the Amstrad version sent to me, it appears that these persona have been accidentally swapped around but it makes little difference for the purposes of this review. Your immediate course of action involves finding your way

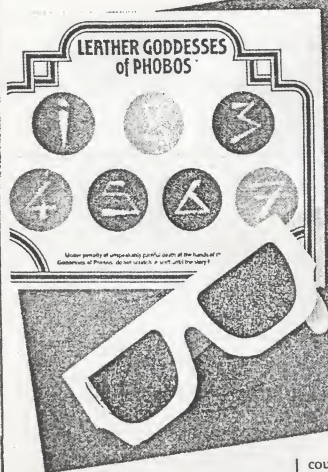
science fiction game. You'll find there is no problem breathing the Martian atmosphere or withstanding the pressure differential. In fact, Mars isn't such a bad place to be... Well, it wouldn't be if the circumstances were different. But you're in a race against time as the planned invasion of Earth is imminent. All is not lost. You and your sidekick have an asteroid shattering plan to prevent this impending disaster and that's to build an

Anti Leather Goddesses gun. Em, yes — it does sound a little dodgy — but it's your only hope if you're to save humankind! Wait till you see the list of ingredients you need. And so the plot unfolds.

As the plot unfolds, your character will be required to experience several smells. This is where the scratch 'n' sniff card comes into play as it contains seven numbered segments, each capable of emitting obscure but nauseous odours. If that isn't a case of going to ridiculous lengths to add atmosphere, I don't know what is.

The game has all the usual features we have come to expect from Infocom: multi-command capability, massive vocabulary, vivid narrative and zany humour. Steve Meretzky improves with each game he writes and this addition will do his career no harm at all. The game is 'standard level' which, by most people's standards is very difficult indeed. While you're free to wander around, little is likely to be achieved until your capacity for lateral thought has been stretched to its limit. The price is high but reflects the quality of every aspect of the game. Even if you solved it within a week of purchase (which is most unlikely), it would be possible to replay the game several times to explore different possibilities and situations, just for fun.

Though I've been criticised for doing this in the past, I'm not *Leather Goddesses of Phobos*. My reason is the same as has always been: Infocom produce games that are not only the best of their kind, but are way ahead of any of the competition. To rate them would imply that they are somehow comparable with other games which is simply not the case. This latest game lives up to that reputation.



course of interaction itself may lead to some interesting responses from the micro).

Apart from the level of play, the sex of the main character may be decided at the start of the game. This is because the game begins in a bar after you have drunk enough to want to pay a visit to a nearby convenience. Your sex (and that of important non-player characters) is determined by which toilet you choose to enter at this point.

After this unusual start, the game gets down to business with the dramatic arrival of some particularly yukky aliens who kidnap you and send you to Phobos (one of the moons of Mars, for the uninitiated). Soon afterwards, you meet up with your only friend, Tiffany (Trent, if you're playing a

out of the prison and escaping to the canal networks of Mars.

But Mars doesn't have any canals! Try telling that to someone like Edgar Rice Burroughs. You see, *Leather Goddesses* is a fantasy, not a

The game comes in the now standard size Infocom box complete with what must be some of the best packaging to ever accompany a computer game. The highlight of this package must be the wonderful 3D comic that tells of the adventures of Lane in typical American comic book style. 3D glasses are supplied. The effect is fantastic as the booklet has been so well printed. Truly atmospheric stuff, and very funny too. You also receive a scratch 'n' sniff card and maps of some calacombs (more of which later).

The game's style is something of a departure from the usual Infocom fare for two reasons. This is the first of their new 'adult'

AMTIX!  
Accolade



of Phobos is a superb spoof of those early science fiction magazines. A clever, funny frolic from Infocom.

Apple User  
November 1986

THE cheap liquor was taking its toll and I was compelled to answer the irresistible call of nature. Looking back, maybe I should have stayed in the Men's Room but then who would have saved Earth from the unspeakable habits of the Leather Goddesses of Phobos?

As it happened, no sooner had I adjusted my dress and stepped back into Joe's Bar than a bunch of Martians jumped me and whisked me off to Phobos, one of the moons of Mars. The Leather Goddesses, an alien race of neo-Amazon warriors, wanted a few human specimens to practice on before turning their naughty attentions to the rest of humanity. Their aim was to turn Earth into a sexual playground of their own making.

And so here I was again, caught up in yet another superb Infocom text adventure. LGOS is a delicious spoof of all those 1930 pulp science fiction stories – the ones with the lurid covers that usually depicted scantily clad females, bronzed-muscled males and a seven-headed, multi-tentacled gargoyle, with a flying saucer or two thrown in for good measure.

LGOS was written by Steve

Meretzky whose earlier Infocom adventures include among others the zany Planetfall and the co-authored Hitchhikers Guide to the Galaxy. Like those, LGOS is also very funny but this time the humour is aimed well and truly at adults.

With its tongue planted unerringly in its cheek, LCOS offers three levels of playing: tame (yawn), suggestive and lewd. The higher the level, the more risqué the text. Bawdy it may be, but certainly no more so than you would expect of typical adults humour seen and heard on TV most nights of the week.

For example, if you're not careful, the giant venus fly-trap that devours you "secretes an enzyme which stimulates the pleasure centres of their victims. Hence, you experience multiple orgasms as your flesh is quickly dissolved away". What a way to go.

Once on Phobos, you may well escape the clutches of the aliens and meet up with a friend of the same sex. Together you can explore the planet by means

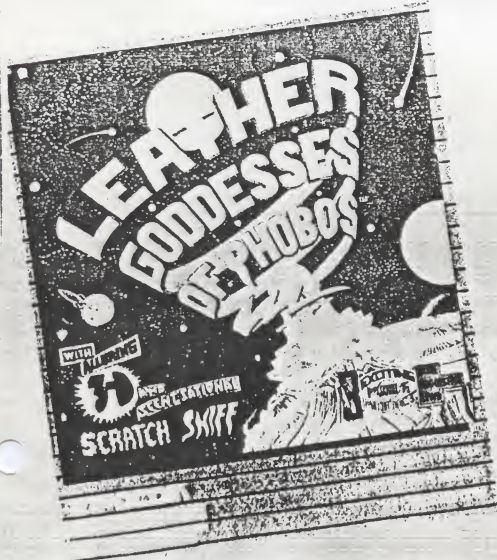
of black circles which will transport you to different regions.

Your chief task is to collect certain components which, when assembled, will form a powerful weapon in your struggle – the super-duper, anti-leather goddesses attack machine!

You can play the game as a male or female – your gender is determined by which of the two lavatories you visit in Joe's Bar at the start of the game! The sex of at least one other participant in the adventure will depend on which sex you have chosen.

There are many moments of high comedy. What would you do with a frog wearing a crown? You're joking – kiss a repulsive creature with swollen eyes, oozing warts, slimy skin and a grating croak? I certainly wouldn't – and neither would the author. Giving this particular frog a smacker has all the hallmarks of the famous Babel fish problem from Hitchhikers – it even makes a passing reference to it, too!

Others include resisting the promptings of your bladder at the start of the game, peering into the aliens' Examination



## FUN AND GAMES

Room where another captive is being experimented on, and an encounter with a loony boffin ("you feel uneasy as the mad scientist locks the door behind you and dissolves the key in a vat of acid"). Just wait until you find out what he's got in mind for you.

The ever-immaculate packaging includes a 3D comic with accompanying 3D glasses, and a scratch-and-sniff card. The game prompts you when to use the latter, so not only can you imagine the well-described scene but smell it as well.

I must confess to feeling not a little apprehensive when the program first told me to scratch and sniff the card – I was standing in the Gents at the time! But I needn't have worried

– it wasn't what I feared (thank goodness) but just the first of many moments of mischief that the program delights in.

The program is magnificent. I wouldn't have thought it possible for Infocom to surpass its own very high standards but it has done it with this one. Leather Goddesses is achingly funny and marvellously entertaining. Encore!

Bob Chappell

Program: *Leather Goddesses of Phobos*.

Price: £29.95.

Supplier: Infocom, c/o Activision, 23 Pond Street, Hampstead, London NW3 2PN. Tel: 01-431 1101.

Requirements: Apple II or Macintosh.

Your Computer  
November 1986

## LEATHER GODDESSES OF PHOBOS

- ▶ CBM64 128, Amiga/Atari XI/XE/ST  
+ Disc Drive
- Activision Infocom
- Text Adventure
- £25

Whenever a new release from Infocom arrives I always feel as if Christmas has arrived early, mainly because each new game is always terrific fun and, above all, original. *Goddesses* once again falls into this category. Written by Steve - Planetfall, *Wizards' Guide*, *Sorcerer* - Meretzky, it is a wonderful raunchy romp of a tale, full of zany wit and weird characters.

The story starts in the dusty old town of Upper Sandusky, Ohio. Sitting in the only town bar - is it me, or does it seem that many adventures start in bars? - you are whisked-off suddenly to Phobos to meet the Leather Goddesses who would like to use you for a few sexual experiments.

The reason behind the experiments is

that the Goddesses intend to use Earth as their playground. Naturally you think everyone should have their own choice of a partner, so off you go to find an Anti-Leather Goddesses machine.

Along the way you will bump into var-

turns into 45-degree angles. The Royal Docks are interesting, with complicated names like Donald Dock and Baby Dock. I thought I might find a What's Up Dock but did not.

It goes without saying that the text descriptions are up to the usual Infocom standard - full and very descriptive. My only complaint of an otherwise excellent game is that Meretzky has used the mode of transport albeit in a different form from that we saw in *Spellbreaker*. Instead of the various cubes we now have various black circles. You know what I mean - enter the circle and enter new location area. That by no means spoils the adventure; it just gives one the feeling of being there before but I love it all the same.

With more than 20 Infocom titles available and another - *Moonmist* - to be released soon it makes the argument for buying a disc drive even better. Do not forget Activision is releasing the full range for Christmas so it looks like being a mind-boggling time for all.

GRAPHICS  
None  
ATMOSPHERE  
● ● ● ● ●  
PLAYABILITY  
● ● ● ● ●  
VALUE FOR MONEY  
● ● ● ● ●  
OVERALL  
● ● ● ● ●

ious odd-balls such as King Mitre and his Royal Docks and Ducks. You may have heard of this chap previously. Earth people called him King Midas but the true legend is entirely different. Instead of everything he touches turning to gold, it

LEATHER GODDESSES OF PHOBOS. A Review  
By Rudy A. Guy

Several years ago, about six to be exact, I helped develop a software package called LOVE QUOTIENT #9 for the adult computer user. It was not hardcore smut, but rather a nice adult party program. It was a change from the thousands of arcade games that were glutting the Apple software market. Attempts to market the program, or to sell it to an established software distributor, were met like a woman with a black cat during the 1700's in Salem. The software, though quite tame, was too racy for the computer market. The software companies had to have their sights trained on the 12 to 15 year old "video arcade addict". They could not believe that a person who worked with a spreadsheet, or a word processor or a data base all day would like to wind-down with a nice adult software package.

Now, after nearly half a decade, INFOCOM has dared to go where only few software companies have tread. They have released an adult interactive fiction game that comes complete with a 3-D comic book and a "scratch and sniff" card. The name of the program is LEATHER GODDESSES OF PHOBOS. LEATHER GODDESSES begins at Joe's Bar in Upper Sandusky, Ohio circa 1930. You are Lane Mastodon and you must stop the Leather Goddesses' fiendish plan to turn all Earthlings into sex slaves. The game will remind Science-fiction buffs of old pulp's Flash Gordon or Buck Rogers.

There are three levels of play in LEATHER GODDESSES - tame, suggestive and lewd. Only a wimp will play anything less than the lewd version of the game. When you open the package, after spending your hard-earned money, you will find a reference card that tells you that you can backup your program disk using COPYA from your DOS 3.3 system disk. Immediately, I liked this program. I could make a copy of the program and not have to worry about crashing my original disk. Thanks INFOCOM - I hate locked-up software!

Before beginning play, I would highly recommend that you put on the 3-D glasses and read through "The Adventures of Lane Mastodon". Hidden within the comic are several helpful clues that will save you many hours of frustration during your adventure. As with all INFOCOM interactive fiction, you may enter more than two word sentences. The instruction manual gives a sample transcript for those who

have never played interactive fiction games. INFOCOM classifies their games into four categories:

Introductory - very basic with some built-in hints. Age 9 and up.

Standard - for both first-time and experienced players.

Advanced - greater levels of challenge. Not for the first-time player.

Expert - the ultimate challenge.

LEATHER GODDESSES is classified as a standard level game, but after many, many hours of playing, I would put it into the advanced level. The sentence parsing is perhaps the fastest available in any adventure game, and when used with the GS, response is nearly instantaneous.

A drawback to the game is that it is an all text adventure, even though the subject matter lends itself to the use of graphics. The program is also available for the Mac, but again, there are no graphics.

If you've spent a rough day at the terminal, and shooting up aliens is not your thing, then I highly recommend LEATHER GODDESSES OF PHOBOS. I applaud INFOCOM on supplying software to the adult market and for their release of an unprotected software package. If your old enough to play LEATHER GODDESSES, then you should be old enough to know that software piracy is wrong. Hopefully, removing the copy protection will become a standard practice with INFOCOM and the rest of the software producers.

Title: LEATHER GODDESSES OF PHOBOS

Manufacturer: INFOCOM  
125 Cambridge Park Drive  
Cambridge, MA 02140

Suggested Price: \$39.95

Copy Protection: None

*Eric Apple Cinders Express  
December 1986*



## Womanews



Illustration by Tom Seelman

### Equal time in computer play

Computer games have long been the domain of young males, electronic incarnations of boyhood fantasies. But software houses may at last be growing sensitive to complaints that women don't feel welcome on the silicon playground. In fact, several new games offer a distinctly female point of view, and more reportedly are on the way.

Alter Ego, a role-playing game from Activision, is perhaps the first of this new breed. You respond to scenes that simulate ordinary events, then the computer shows the consequences of your actions. The game comes in both male and female versions.

Activision also publishes an animated adventure based on the "Rocky Horror Picture Show." At the start you choose to play as either Janet or Brad. Computer software then generates a screen figure to match your gender.

The hottest game this year [in several senses] is Infocom's Leather Goddesses of Phobos, a text adventure based on the pulp science fiction novels of the '40s. Although that genre has traditionally been male oriented, Infocom has given it a new twist:

The comic adventure begins in a bar. Apparently you've been imbibing because the first thing you hear is nature calling. If you enter the ladies room, the computer casts you in a female role and spins out an appropriate scenario.

Regardless of your sex, you're kidnapped by aliens when you leave the restroom. Women players taken to a Martian moon can look forward to an erotic interlude with one of the many husbands of an alien sultaness. Male players will be entertained by a sultan's wife.

Later this month, Infocom will release Moonmist, a gothic mystery that requires you to announce yourself as a lady or a gentleman when you enter the gates of Tresyllian castle. As in Leather Goddesses, your gender determines your adventure.

Ladies are addressed as "Ms." and find a normal gown to wear for dinner. Gentlemen find a dinner jacket, and the lord of the castle does not kiss their hand.

Steven Kosek





MILWAUKEE, WI  
JOURNAL  
D. 293,800—S. 517,912  
MILWAUKEE METROPOLITAN AREA

APR 7 1987

## High Tech Trends

# THESE GAMES ARE FOR ADULTS ONLY

By WILLIAM BREYFOGLE  
of The Journal staff

**I**T WAS BOUND to happen. That last bastion, the bedroom, has fallen to computerization.

New programs have been written specifically for adults. Wait until after normal viewing hours, though, and be careful: Your hearty laughter might wake the kids.

■ Art Walsh, vice president of Artworx Software, was sitting in his New York office, wondering aloud why his company's Stud Poker computer software wasn't selling. A colleague mused that strip poker would do better. "I almost fell out of my chair," Walsh says. "I said, 'That's it!'"

Strip Poker is for adults weary of competing against electronic bips and bug-eyed monsters. Your poker opponents, programmed onto the master diskette, are two lissome lovelies named Suzi and Melissa. "Melissa plays rather well," says Walsh. "Suzi is a kind of air-head."

As players deal and play draw poker, they bet against you — offering articles of their electronic clothing when the pot gets low. When you lose, you're on your honor. Melissa's acerbic comments as you disrobe — "You could use some sun" or "Ooh, if I could only drool!" — are enough to make the coolest Cool Hand blush.

When Melissa and Suzi lose, they undress electronically. The graphics, while not high resolution, nevertheless are far more interesting than bug-eyed monsters. And yes, they strip all the way down to the blush.

Walsh says the company endeavored to keep the game clean. "We knew we didn't want to use girly-mag pictures. We brought in a first-class artist. We wanted to do this in good taste."

The game comes with a "modesty" switch to temporarily blank the screen when your kids (or boss) walk by. The game is fun and, for a poker novice like me, a real challenge. (You ever try to draw to an inside straight? Would someone please hand me my robe?) Suzi and Melissa's comments are droll and delicious.

—Strip Poker is available at local software stores in IBM, Apple II, Macintosh and Commodore formats. The program retails for \$30 to \$40, depending upon the format. A separate data disk, available for \$19.95, caters to female players by featuring male participants.

■ "The Leather Goddesses of Phobos" begins with you sitting in a sleazy bar in Sandusky, Ohio. While



Luis Machare

answering the call of nature, you are transported by slimy green aliens to the moon Phobos, where you set about to do battle with the evil Leather Goddesses, who are plotting to make everyone on Earth into sex slaves.

This interactive game is in the form of a write-it-yourself adventure novel. The program leads you from one scene into another, offering options. "Pick a concubine, any number between 1 and 8,379," says a bored harem guard. "Don't waste time thinking about it. They're all clones, anyway."

The game comes in three descending levels of lewdness. Its hint packet includes 3-D glasses and a scratch-and-sniff panel.

What "Leather Goddesses" lacks in on-screen graphics (it has none), it more than makes up for in salacious fun. It's an hysterically funny romp, a saucy sendup of all those Saturday matinee serial fantasies. So go ahead — take a plunge into the seamy side of the solar system.

The Infocom program is written in all major computer formats and is available at most software outlets. Its suggested retail is \$34.95 for Atari, \$39.95 for all other formats.

■ Sex is serious business, but it still can be fun. Take "Dr. Ruth's Game of Computer Sex," for example.

This electronic quiz game pits as many as seven plays against each other or the computer, testing their knowledge about relationships, love, sensuality and sexuality. (You'd be amazed at the wrong answers even the most liberated of us have grown up believing.)

On the down side, the on-screen text can be hard to read in the Apple II version. I had to experiment with brightness and contrast controls to make the odd-looking letters readable on my monitor.

The game, manufactured by Avalon Hill Game Co., is available at local software stores in IBM, Apple II and Commodore 64 formats. The suggested retail price is \$29.95.

Breyfogle's critique of the new IBM Personal Computer 2 will appear here soon.



# First Impressions

A speedy dot matrix and Infocom's newest game

by Tom Enright

The products we'll look at this month are a fast, heavy-duty dot-matrix printer from Okidata and an interesting new interactive fiction game from Infocom. The dot-matrix printer is Okidata's Microline 294 with a claimed print speed of 400 characters per second. The interactive fiction game is "Leather Goddesses of Phobos," which is billed as a 1930s "space opera" with a dash of sex.

## Okidata Microline 294

At a time when everyone is raving about laser printers, why should you consider dot matrix? The answer is cost and dependability. Laser printers are expensive—\$2,000 and up—and are not built for heavy use. Most laser printers come with paper-feed trays that hold about 100 to 250 sheets of paper as a built-in limitation on use, and they are not

printer you could buy two fast dot-matrix printers.

The dot matrix I looked at was the Okidata Microline 294. It is a wide-carriage printer that uses black or color ribbons and comes with one "personality module."

The personality module is a plug-in cartridge that contains a serial or parallel interface and hardware logic for the printer's command set. The personality module on our test printer was "IBM parallel"—that is, it uses the IBM 5152 graphics printer command set and comes with an 18K (upgradable to 32K) buffer as standard equipment.

The printer itself is 24 inches wide, 13 inches deep, and six inches high and weighs 16.5 pounds. It runs from normal 120 volt AC power and feeds paper from either the back or from the bottom. The 294 is rated at 400 cps in draft mode and 100 cps in correspondence mode. It

You then press the "select" button to change a setting, "form feed" to go to the next item, "line feed" to go back to the previous item, or "TOF" to exit the menu. Your selections are maintained and are effective each time the printer is turned on.

Two disks come with the IBM-compatible version of the Okidata 294. One is a font editor and font download program and the other is a color screen dump utility. Since most Okidata printers have the capability of accepting downloaded character fonts, Okidata includes a font editor with several fonts already defined with each printer. In addition, there are built-in selections for British, German, French, Swedish, Danish, Norwegian, Dutch, Italian, French-Canadian, and Spanish characters.

The color screen dump program lets you duplicate a screen of color graphics

*Okidata's manuals are among the best in the industry—they're for users, not programmers.*

designed to print for much more than an hour per day. Their much-vaunted print speed is for repeatedly printing the same page, not for printing single copies of many different pages.

With a good dot-matrix printer, you simply attach a box of paper (3,000 sheets) to it and make sure the ribbon is reasonably fresh. If your dot matrix breaks down, it is much less expensive to repair. The majority of printing tasks don't call for the quality of a laser printer. And for the cost of one laser

moves the printhead at 600 cps across horizontal white space, form feeds at about 3-1/2 inches per second, and it does a line feed in 100 milliseconds when set at six lines per inch.

Instead of setting the default print parameters with dip switches, the Okidata 294 (like the 292 and 293) uses a set-up menu run from the printer's front panel. When you press the correct sequence of buttons, a menu of default choices for print mode, interface, and character set are printed on the paper.

on the printer. You can change the size of the printed image by specifying the horizontal or vertical space to be used on the printed page. It also allows mapping screen colors to some other color when printed. The color ribbon has four bands (black, blue, red, and yellow) and you can do some color mixing to produce up to 14 colors on a page. Only seven colors can be chosen from the screen dump menu; the rest must be selected by software commands.

Graphics on the Microline 294 are

compatible with the IBM 5152 printer graphics, Epson printers, and the IBM ProPrinter. There are three graphics modes. They print in 72 x 72 dots per inch, 144 x 72 dpi, and 288 x 72 dpi. Any graphics image from your screen can be sent to the printer with the screen dump utility. Alternatively, you can run GRAPHICS.COM (an included DOS utility) before generating the graphics image and print it with the PrtSc key.

In my performance test, using 8-1/2 x 11-inch paper, the print speed in draft mode on the Microline 294 averaged between 213 and 246 characters per second. The test consisted of printing a three-page letter with 50 lines of 64 characters and a left margin of eight characters. The Okidata printed this letter in 49 seconds. As a point of reference, the same series of timed tests were run on the popular Gemini-10X. The Gemini averaged from 67 to 103 cps and took two minutes and 22 seconds to print the test letter.

Keep in mind that no printer runs at the speed its manufacturer advertises. The speeds they quote are only for the portion of a line printed after the print head has accelerated to maximum speed. My tests measure overall throughput for various types of typical output—several pages worth for each of the tests. If I had run the tests on 14-inch wide paper, the printer would have registered higher speeds. But since most owners print on 8-1/2 x 11-inch paper, my tests were run on that size paper.

Okidata's manuals are among the best in the industry. They are written for users, not professional programmers. They have extensive tutorials, usually in BASIC, on accessing all functions available on your printer.

The Okidata 294 is a little too expensive for the average personal computer owner—it seems to be intended more for



the business or commercial market. If you need a heavy-duty dot-matrix printer, one that you simply feed paper and ribbons, then this printer may be just what you need.

### Leather Goddesses of Phobos

"Leather Goddesses of Phobos" is one of the latest adventure-type games from Infocom. It comes with a 3-D "Flash Gordon" style comic book to give you

YELLOW BOOK, THE SMALL KNIFE, AND THE ROPE, THEN BURN THE ORANGE BOOK" is entirely legal.

"Leather Goddesses" starts out in a bar in Upper Sandusky, Ohio, in the year 1936. The first thing you notice is that you have an urge to answer the "call of nature." Whether you enter the men's room or the ladies' room at this point determines whether you play the rest of the game as a male or a female.

the game. Part of the reason is that in the two weeks I've had the game I've managed to accumulate a grand total of 40 out of 417 possible points. The other reason is that I have no intention of telling anyone how to solve the game. That would be like giving away the plot of a murder mystery. Solve it yourself! Every hint you need is either in the documentation or should already be known to a reasonably educated adult.

## The time required to finish is one reason "Leather Goddesses" has SAVE and RESTORE commands.

the background on the story (yes, 3-D glasses come with the game). Also included is a "scratch-and-sniff" card that may or may not include hints for playing the game.

The basic premise of the game is that the Leather Goddesses from Phobos (a moon of mars) are getting ready to invade earth. They plan to use Earth's population as "love slaves" for their entertainment. (Before some wisecrack asks, "So who wants to stop them?" let me say that foiling their plan is the central purpose of the game.)

For those of you who don't know about adventure games or interactive fiction, a little background is in order. These games don't have graphics, just text. Playing them is like reading a book and being able to direct the actions of the main character. The goal is to solve some mystery and earn a certain number of points. You earn points by solving puzzles and obtaining objects. Some of the objects are needed to get other objects or to gain entry to certain places. The games are designed so that you cannot earn enough points to finish the game without solving the central puzzle.

What distinguishes Infocom interactive fiction games from others is the sophistication of their command line parser. Other games limit you to two- or three-word commands. Infocom games allow nouns, verbs, adverbs, and adjectives. A command like "TAKE THE

The game also has three levels of naughtiness (Tame, Suggestive, and Lewd), which roughly correspond to G, PG and R movie ratings. Even the R-rated level is pretty inoffensive. I would not object to my 19-year-old daughter or 15-year-old son playing this game at any level they chose.

The majority of the game, at least to the point to which I've managed to progress in two weeks, is vintage Infocom. Prior games have included puzzles that a knowledge of classical literature, ancient history, or Greek mythology would help in solving. And that brings up another point about Infocom games. You don't solve them quickly. It can take several months of free-time play to even come close to finishing the game.

The amount of time required to finish is one reason the game has SAVE and RESTORE commands. You can SAVE your current position and score to a disk file (with whatever name you choose) and RESTORE it later on. It's a good idea to save your position often, because it's easy to do something that could get your character killed. If you haven't saved your position and you get killed, you have to start all over. If you do something that destroys an object you need later in the game—tough. Being able to save your position lets you experiment with different actions without permanent loss of points.

You may have noticed that I'm not giving a lot of detailed hints on solving

If you get hooked on the game and want to play on your lunch hour, you can—Infocom no longer copy protects its software. You can make as many copies of the disk as you wish and they all will work correctly.

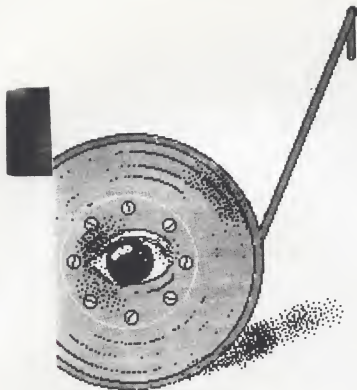
The documentation, however, is another story. Infocom has always made key parts of the documentation difficult or impossible to copy on a Xerox machine. Sometimes key facts have a low contrast with the background. Other times a map is printed on shiny metallicized paper. In the case of "Leather Goddesses," can you imagine trying to Xerox a 3-D comic book? It just won't work—the results are useless. Infocom should be congratulated for coming up with the only form of copy protection that I approve of.

### Quick Reference Summary

Product: Microline 294  
Manufacturer: Okidata Corporation  
532 Fellowship Road  
Mt. Laurel, NJ 08054  
Phone: (800) OKIDATA  
Sugg. List Price: \$1,394

Product: Leather Goddesses of Phobos (DOS)  
Manufacturer: Infocom  
125 Cambridge Park Drive  
Cambridge, MA 02140  
Phone: (617) 576-3190  
Sugg. List Price: \$39.95





them were designed to do what *Hard Disk Partition* does: provide reasonable file security within a multiuser/single-machine environment. *Hard Disk Partition* protects files from accidental loss or damage, theft, and destruction by the average user—but just don't expect it to thwart the hacker intent on getting into your files.

—Larry-Stuart Deutsch, M.D.

See *Where to Buy* for product details.

## Gender-Specific Leather and Lace

**Leather Goddesses of Phobos**  
release 59

**Interactive fiction (standard level with a few extra challenges).** **Pros:** Witty writing and plot; comes with pair of 3-D glasses. **Cons:** No scrollback to previous text. **List price:** \$39.95. **Requires:** 128K. **Copy protection:** None.

**Moonmist 4.0**

**Interactive fiction (introductory level).** **Pros:** Excellent script and overall presentation; provides female and male viewpoints. **Cons:** No scrollback to previous text. **List price:** \$39.95. **Requires:** 128K. **Copy protection:** None.



Infocom's *Leather Goddesses of Phobos* and *Moonmist* are two high-quality but very different

kinds of games. Both are excellent examples of text-only interactive fiction. *Leather Goddesses of Phobos* exudes an endearing galactic tackiness with its introductory 3-D comic book and scratch 'n' sniff card.

*Leather Goddesses* opens with an urge to go to the (scratch 'n' sniff spot #1) bathroom—Ladies or Gents—to determine a player's gender. Its lewdness is designed to appeal to both sexes. *Moonmist*, on the other hand, is a well-bred gothic romance that offers an introductory level of interaction primarily for girls between the ages of 9 and 16. (It also has a mode of play for boys.) What these two very different story games have in common are exceptionally good writing, inventive plots and puzzles, consistency of mood and attitude, and, I feel, respect for female players.

24

**TODAY**  
**AT CINES**  
**Monarco**
**BY EUGENE EMERY JR.**  
*Providencia Journal*

The scene is a Sultan's palace on the planet Mars.

The hero, dressed in a brass lunchbox, has just answered the Sultan's riddle and won the right to spend an hour alone with one of his wives. He chooses 135.

As her tunic floods to the floor, the wife draws the hero into her arms and the passion begins.

"Oh," means wife 135, "say my number again. Say it in French."

The scene is not from an adult movie or an off-color cable TV show, but from a new computer game called "Leather Goddesses of Phobos."

It's one example of a growing number of computer products that use sex as a motif.

These days, if you go into your neighborhood computer store, you may find such products as:

— "Alter Ego," a funny, realistic role-playing game that takes you through key experiences in a person's life, some of them sexual.

Your reactions determine

what you become in life: pope or prostitute, yuppie or rock star. The game, developed by a clinical psychologist, comes in male and female versions.

— "Strip Poker," also sold for male or female players, includes artists' renderings of women (or men) reclining with cars in their laps. If you win, portions of their clothing disappear and they plead with you to push the reset button to start the game over. Although they are (according to the package) "willing and able to bet it all for the chance to 'beat the pants off you,'" there's no way to make you shed your own clothes if you lose.

— The "X-Rated Graphics Library," a series of semi-rude comic-strip drawings that work with the extremely popular Print Shop program by Brotherbund, (Broderbund does not make the X-rated graphics library).

And there is talk that Dr. Ruth Westheimer, the world's smallest sex therapist, is coming out with her own computer game; you

can bet she won't be talking about high blood pressure.

Overall, the stuff is pretty tame. The illustrations in "Strip Poker," for example, make Playboy magazine look crude, and the descriptions in "Alter Ego" or "Leather Goddesses" are far less titillating than those found in a typical romance novel.

Nevertheless, it shows that the computer industry is discovering that sex is selling. In fact, it sells very well.

Developed by Infocom, a Cambridge, Mass.-based computer game company, "Leather Goddesses" reads like a Flash Gordon story written by Woody Allen and Hugh Hefner.

Like most text adventure games, you play the main character.

The year is 1938; while waiting in a sleazy bar in Ohio, you are kidnapped by tele-tactled aliens who teleport you to a jail on the Martian moon of Phobos.

That's where the leather goddesses hope to conduct studies of various parts of your anatomy.

# Sex the motif in new computer games

they're all clones anyway."

To avoid any objections, the sex scenes in "Leather Goddesses" can be played on three levels: tame, suggestive and lewd.

On the tame level, the computer ignores your command to make love to any of the Sultan's wives.

"Instead," the game tells you, "you decide to get to know Sultan's wife 135 better, so you engage her in a stimulating discussion about the latest sounds in jazz."

But to get into the lewd version, you have to tell the game you're over 18. If you admit to being a teenager and then try to change your mind, the game accuses you of lying.

Other sex-related games have similar safeguards.

(Distributed by Scripps Howard News Service.)

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(Distributed by Scripps Howard News Service.)

## 'Jaws' is coming

The movie will be the fourth in the series based on the book by Peter Benchley about a great white shark that stalks a resort beach on the East Coast.

Sidney Scheinberg, president of MCA, the parent company of Universal Pictures, will be the executive producer.

His wife, Lorraine Gary, appeared in the first "Jaws."

The original "Jaws" in 1975 turned Steven Spielberg into a star director and was the box office

LOS ANGELES (AP) — It's still not safe to go back into the water.

"Jaws '87" is coming.

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The Guardian  
30 October 1986

## Leatherware

STEVE MERETZSKY of Infocom is a hallowed name in the world of text adventure games. He wrote the award-winning Planetfall and co-authored The Hitch-Hiker's Guide to the Galaxy game with Douglas Adams. Now SM has come up with a new game, Leather Goddesses of Phobos.

Phobos is one of the moons of Mars where the Leather Goddesses want to practise on a few human specimens before invading Earth, which they plan to turn into a sexual playground.

The game is a spoof of Thirties pulp science fiction stories, but ruder. You can play either as a male or a female, and have a choice of three levels — tame, suggestive and lewd.

Another new science fiction offering is Electronic Arts' Amnesia, a text adventure written in a language called King Edward by English author Thomas Disch. You wake up naked in a hotel room, and can't remember who you are, where you are or how you got there. (The game coding seems to include most of Manhattan.)

Expect no Leather Goddess jokes from the man who wrote Camp Concentration, The Genocides, Under Compulsion and the book of the TV series The Prisoner ("a genuine pessimist" — Brian W. Aldiss).

---

**Computer Guardian  
is edited by  
Jack Schofield**



# A funny thing happened on John Hart's first day at his computer...



## he got results.

John Hart was already convinced his new computer could make life easier. What worried John was that it would take him weeks, maybe months to get the most out of a software program.

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*'There are a lot of people now buying their first computer. They've been waiting for a high-powered, standard-format home computer they can buy for \$500 or \$800.'*



# JAMES H. LEVY

CHAIRMAN  
AND CHIEF  
EXECUTIVE  
OFFICER OF  
ACTIVISION

## On Reaching More People With Computing

**T**he brand name Activision became familiar to the general public in the early 1980s when the company was among the leading producers of video games, such as Pitfall and River Raid, for Atari computers. Although many companies went bust when the video game industry collapsed, Activision changed course and bounced back to become a leading producer of games for personal computers. In recent months, the Mountain View, Calif., company has changed course again, adding home

productivity and creativity software to its repertoire of products.

Founder James H. Levy, who has run Activision since 1979, came to personal computers via music publishing, and traces of that industry are evident in Activision. Rather than release all software under one name, which is common in the personal computer industry, Activision has multiple labels, a practice common among music publishers. In addition to Activision Entertainment and Creativity lines, the worldwide company's labels include Gamestar,

*Personal Choice Software, Solid Gold, Infocom and Electric Dreams.*

The Christmas buying season is traditionally the biggest sales time of the year for home software companies. Activision and its major competitors, Electronic Arts and Broderbund, are particularly optimistic about this year's potential because all signs point to more people buying more new computers, like the Apple IIGS and low-priced MS-DOS-compatible personal computers.

And just as new machines and more powerful software are expanding what we can do with computers in the office, home software companies like Activision continue to redefine what we can do at home. Levy talked about the changing horizons with PERSONAL COMPUTING's West Coast Executive Editor Sandra R. Reed and Associate Editor Cheryl Spencer.

**QUESTION:** What impact will hardware like the Apple IIGS, low-priced IBM PC compatibles and 80386 machines have on software?

**LEVY:** There are two main areas of impact that any change in hardware have on software. The first is that [expanding] technology gives developers a richer palette to work with. The demands that software companies place on the hardware force the hardware community to continue to improve machines so that we can do better work. If you don't have that push for the expansion of the capabilities of the machine, then the software side of the business would stagnate and the industry would go flat.

The second impact of a new wave of hardware is a re-energizing of the market. It gives the distributors and retailers something new to present to consumers, and it gives the consumer new buying options.

The reduction, for example, in the cost of MS-DOS-compatible equipment is, we believe, bringing a lot of new people into the home computing side of the business because they've been waiting for something that looks like a standard and is reasonably priced. Some of it's related to the fact that they use the machines in the office. But that's only a small part of what's going on. There are a lot of people now who are going out and buying their first computer—they don't use computers at work. But they have been waiting for what appears to now be a high-powered, standard-format computer that they can buy for \$500 or \$800 and bring home. At the same time, there are a substantial number of computers still being sold in that \$200 to \$400 price range where the Commodore 64 is. The numbers for the first

half of this year on that machine are very impressive.

A three-tier market has developed in the past year or so: a sort of good, better, best. You can buy a computer for under \$500; you can get a completely configured Commodore 64 system if you so want. And that'll be fine for a lot of people. It'll do exactly what they want to do, play games, do word processing. Then there's the middle part of the market, which has been missing in a substantial sense until the last year or so,

***‘We have not seen this kind of hardware excitement and energy in the computing business for a couple of years.’***

and that's the \$600 to \$1,000 market where you can get a full and capable system. I've lost count now, but there are probably seven or eight significant systems that you can buy in that price range, including an Atari ST with 520K, an Apple IIC and the Tandy 1000EX. So there are a whole bunch of systems you can now buy for between \$500 and \$1,000 which offer you a tremendous amount of computing capability. And then you still have the high end, over \$1,000, the max. This is where the IIGS, IBM PC and Amiga come in.

We haven't seen this kind of hardware energy and excitement in the business for a couple of years. A lot of the slowdown in the home computer market was due to stagnation on the hardware side, which ultimately led to some creative stagnation on the software side because there wasn't a lot of new, interesting work coming out. When those two things happen, people wait.

**QUESTION:** You've said that at Activision you don't use the word "games" as a generic term any more. Why?

**LEVY:** Well, there are two reasons. One is that games came to mean video games. Also, most of what we produce as entertainment these days is very hard to classify simply as a game. Most of the work

that we produce on the entertainment side of the business is far richer and interactive. What is Little Computer People? It is not a game. There is no score, there is no time limit, there is no particular objective. It's an experience.

So, we found "games" to be too narrow for defining the products. It is no longer a generic term to use for entertainment. The other thing is that the company has gone far beyond games now. A substantial part of our revenue currently is derived from what we call nonfiction product, creativity and productivity products that we've been developing over the last year or two.

**QUESTION:** What are those?

**LEVY:** One group is called Activision Creativity Software. We define the category as software that enables you to use the computer as a creative tool, a palette, a composition device. We have one of the best-selling music products on the market today, the Music Studio, which is to music what a word processor is to writing. It's a complete composition tool. You can write, orchestrate and edit music or hook it up to synthesizers and drum machines and make it sound like an entire orchestra.

We have Gamemaker, a tool kit for the design of computer games, which gives to the amateur programmer the capability to design objects and background scenes and to add music and sound effects. We have a product called Paintworks, which is a complete graphics and paint program for the Atari ST. We have done the definitive paint program on the Apple IIGS, Paintworks Plus, which is a very rich, artistic, creative environment.

We decided about 18 months ago that it was important to be in the productivity software business. We wanted to produce some specific application packages. So, we came out with Term Paper Writer, for example, for junior high and high school students. It has an outline, a word processor, and capabilities for note-taking, bibliographies and footnotes. It integrates these functions together so, for example, you can pull notes out of your files and put them in the report. It counts words. We want to do more of these kinds of things for specific uses.

When we first looked at the possibility of entering the home productivity market, it seemed like a jungle to us—a complete mishmash with lots of different products, many not compatible with each other and many not supported. The ones that were very powerful were hard to learn and the ones that were

easy to learn were not very powerful. So we set an objective to design a basic line of home and personal productivity software, including a word processor, a filer and a spreadsheet or planner. We followed three rules. You had to be able to learn our programs in 15 minutes, they had to be powerful enough so that most people would never use all the features and they had to be under \$50.

We were not trying to produce power software. We were not going to go head to head with Software Publishing, Lotus Development or Ashton-Tate, but we wanted [to create products that would allow] home users to have all the room they needed. We started that project more than a year ago and released a line of programs this June called Personal Choice Software. These programs represent a whole new product identity for us. It is almost a company within a company, with its own marketing, product development and customer support. So far, the returns have been positive.

**QUESTION:** Turning back to entertainment software, basing programs on movies like *Labyrinth*, *Aliens* and *Howard the Duck* is a relatively new development. How do you decide what movies to do, and what happens when a *Howard the Duck* bomb?

**LEVY:** There's also *Transformers*, which is not based on the movie—but there's a movie based on the toy based on the television show. *Ghostbusters* was one of life's fortuitous, serendipitous things. We happened to know some people at Columbia Pictures, and so we licensed *Ghostbusters* from them. We've sold half a million copies. We had never licensed anything before. We acquired the license after the movie was out, so it was already known that it was going to be a blockbuster, which reduces the risk a lot. It also was a great concept for a piece of software, and we had a designer who wanted to create the game, David Crane, perhaps the best-selling author of computer games in the world. So, with that combination how could you miss? It was a slam dunk.

We have licensed a few things since. In each case, what we're looking for is conceptual material. It looks like we're doing a lot of it [licensing], but if you stack it up against our total output it's only a fraction of what we do. We're now tending to license from scripts rather than from finished films. Obviously, when we look at the scripts, we're looking at the content, the casting and the directing. But the success or carry-over from the film is only one piece of what you buy. The other thing you buy

is a conceptual idea. What we saw in *Labyrinth* was a really marvelous story, an incredibly rich environment for a computer game. We started working with Lucas Films' game design division, and they laid out a storyboard for us for a computer game that we thought was just fabulous. So we bought it. But we bought the computer game as much as we bought the film. *Howard the Duck* is a movie that everybody says is a real stinker, although I have also run into people who actually love it.

## ***‘Copy protection is like the unfortunate fact that a 55-mile-an-hour speed limit penalizes the good drivers, too.’***

**QUESTION:** And what about *Back to the Future*?

**LEVY:** Back to the Future we bought specifically for Europe.

**QUESTION:** Why only Europe?

**LEVY:** At the time, we felt that the game would be more suitable for European audiences than for our American audiences. It was a creative issue—the guys in Europe wanted the film and the guys here were not comfortable with what they could do with it creatively. So we developed the game in Europe. It became number one in Europe. I'm not sure that the software is designed with American audiences in mind, but we may bring it out on Electric Dreams, which is the label under which we will bring European software into the United States.

**QUESTION:** How are games designed differently for an American audience?

**LEVY:** Well, you'd have to go to Europe to understand the differences between what is successful in Europe today and what is successful here. We originally created Electric Dreams because European audiences are, in the main, buying different kinds of software than American audiences. They're much more arcade-game-oriented kinds of products

than the more sophisticated, richer environments that we're producing in this country. I do think, however, that in the next two or three years the European environment is going to change, too. But Europe's still working off a technology platform that basically is at the end of its reign in the United States.

**QUESTION:** Is European software less sophisticated?

**LEVY:** Well, it's sophisticated in its own right. It's a little like saying a comedy is less sophisticated than a drama in film. They are what they are. The Electric Dreams product that we are bringing into this country is an interesting experiment because the software has done well in Europe. We're picking things that are hits over there. The first three titles that we released, *Rocky Horror Picture Show*, *Zoids* and *Spinidzy*, were big titles. But, it is European, it's not American. It's a bit like watching a French film. There's a real difference.

**QUESTION:** With the exception of Lotus products, games are about the last major area of software to be copy protected.

**LEVY:** That's not true. I think that home software under \$100—games and learning and creativity and productivity—for the most part is protected.

**QUESTION:** Will copy protection continue? Do users complain; and what's your response to those users?

**LEVY:** It's like the unfortunate fact that a 55-mile-an-hour speed limit penalizes good drivers. The basic problem with the copy-protection issue is that each legitimate beef that you get from people who want to put the floppies on hard disks, make a backup or write to the disk probably masks ten pirates. The real problem is purely economic. If you open up your product to willy-nilly copying by anyone who wants to do so, the wrong kind of people will take advantage of it more than the right kind of people. That'll cost companies a lot of money. Now already, even with copy protection, the craftier of the bandits tend to break the protection along the way. There's a sort of dance that goes on between copy protection and the copy breakers. We upgrade our copy protection; they upgrade their breaking capability. What you're trying to do in the end is slow it down. You can never totally prevent it.

The problem is more ethical than technical. A lot of people simply do not think it's wrong to copy. But it is. It's against the law. And it's an economic deprivation for the artist who's created



the work. It's a disincentive for the artist and the publisher because it reduces the economic incentive. As a result, you get less work coming out. The record business has been complaining about copying for years, but the amount of copying in the record business is not anything like it is in this business. [Without copy protection] you would see a lot less product coming out, because you would have to have a real powerhouse to make any money.

**QUESTION:** Does copy protection in effect help keep prices low? What software pricing trends do you see?

**LEVY:** I don't know that copy protection and pricing are related to each other, except to the extent that prices will come down when you can sell more units of a piece of software. The single greatest component of pricing is the amortization of the cost of development of the software. It is not manufacturing costs, overhead or even marketing. It's the fact that it costs a significant amount of money to develop a piece of software, and until you have paid that back you're out of pocket. Hypothetically, if it costs you \$100,000 to produce a piece of software and you sell 50,000 units, then it has cost you \$2 a unit, which, because of the margin structure of the business, translates itself to \$15 to \$20 at retail. If all of a sudden, the average sale were 100,000 units and not 50,000, because there were fewer pirated copies, then the market would be larger. Though we have product that sells 100,000 units, the averages for most products in this business are in the 20s and 30s. But if all of a sudden you go from 50,000 to 100,000 pieces, your cost of product is \$1 a unit, not \$2 a unit, and you can reduce your retail price by \$8 to \$10. So, if there were a combination of increase in the overall size of the market, improvement and efficiency in the distribution system and a reduction in piracy so that the average unit volume of hit software went up, then you would expect to see prices come down.

The reason you're seeing some stuff start to show up in the market at \$15 is because it is now old enough. It has amortized its development costs and run its useful life at full price, and now, because you're really not writing off the product costs any more, you can start selling it for \$15.

**QUESTION:** Looking ahead a bit, what can users expect to see in 1987 from home software in general? Are there new categories of software out there?

**LEVY:** I think the single most important

thing that has happened in the software business in the last two years has been a collapse of the boundaries that constrict the business creatively. If you walked into a software store in 1984 (if you could find one), you saw a very narrow bandwidth. Things like Print Shop didn't exist. The kinds of entertainment product being produced today—things like Little Computer People and Alter Ego—were inconceivable two years ago, because the level of sophistication and the diversity just didn't exist. Until two

***‘The consumer can expect more freedom of choice: arcade games, text interactive fiction, graphic-style adventure and sports.’***

years ago, our business was narrowly focused. In the last year, we've seen a tremendous explosion in creative energy from the leading software companies. We've gone from producing three or four titles a quarter to something like 15. And the diversity of stuff we put out! It includes mass-market entertainment software like Howard the Duck and Transformers, Trinity and the Leather Goddesses of Phobos; also Term Paper Writer; a new, state of the art baseball game from Gamestar; a championship golf product; and the Electric Dreams stuff, which is a whole other world.

Activision is almost an archetypal company in terms of what's happened to the industry. We've done in the last two years what the industry has done. We've broadened out and diversified. We're playing in lots of different fields and exerting creative energy in a lot of areas. The consumer can expect much more freedom of choice now: arcade-oriented games, sophisticated text-interactive fiction, graphic-style adventure games, sports and flight simulations. And if you walk in a software store today, you'll see that richness. It can't help but get better because the industry is healthier. There's more equipment out there to work on. There are more people going into software stores

and looking at software. There are so many more software stores.

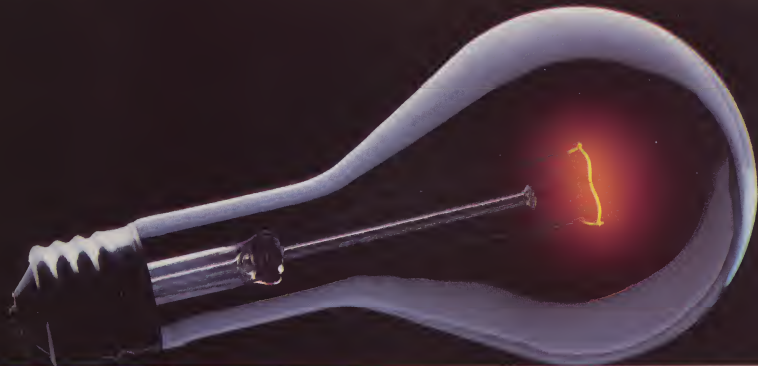
**QUESTION:** What genre is *Leather Goddesses of Phobos*?

**LEVY:** Leather Goddesses is the first real attempt to do humor in interactive fiction. Everybody gets all tangled up in the sexual innuendo that relates to the product, but Leather Goddesses is actually the result of the fertile, comedic mind of Steve Meretzky run amuck again. Steve co-wrote *The Hitchhiker's Guide to the Galaxy* along with Douglas Adams, who wrote the book. All of Steve's work has been invested with that sort of sense of whimsy and adventure. Leather Goddesses really is a send-up of the Thirties pulp-style, science fiction comic books. It's not a sexual spoof as much as it's a spoof of that sort of pop style of comic book.

**QUESTION:** Many games won't run on AT-type computers because they're so fast. Are there ways around that, or will there someday be an 80286 class of entertainment?

**LEVY:** Ultimately, if there are enough people who own AT machines who want to do that, yes. But look at the Mac, which really has been one of the high-powered machines that straddles the home and business environments. It's not the most fertile environment for entertainment software, but there have been some reasonable hits on the Mac. Yet, most of the people who have Macs use them in environments in which they're not playing games. The key here is not the technology itself—it's what people do with it. An AT or a computer with a more sophisticated processor is primarily designed to move extensive amounts of information around very quickly in an office environment. So there's no real sense in taking a game and putting it on that kind of machine. We have the ability to do it. We could take any one of the many MS-DOS-compatible products we have and adapt it across all of the higher-order IBM-compatible machines. But it doesn't make economic sense to do so because the audience would be so narrow. Our audiences are primarily in the home, and we're dealing with equipment that they have in the home. Some of the MS-DOS stuff creeps into the office, but it's supposedly played only on lunch hours. For the most part, Microsoft is not selling Flight Simulator to people who are going to take it into the office and play it; it's basically going to people who own IBM personal computers at home or clones of the same. ■





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# THE INDEPENDENT

NEWSPAPER  
OF THE YEAR 1987

13

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## U-boat commanders dive under the counter

LATTER-DAY U-boat commanders are having to shuttle into sex shops to obtain copies of a best-selling computer game in West Germany. The country's authorities have banned from open sale a computer game that recreates life on board a Second World War submarine.

*Silent Service* (*Das U Boot* in German) has gone on West Germany's Youth Dangerous Publications List, which is normally used to regulate the display of pornography.

The objection to *Silent Service* is not that it is pornographic but that it is too realistic, the game's publisher said yesterday.

The West German authorities believe it is likely to encourage anti-social behaviour among youths. The game simulates the controls and periscope of an American submarine in hot pursuit of Japanese ships.

The game's publisher, Microprose of the United States, describes *Silent Service* as "an accurate simulation of a World War II submarine in action". This seems a questionable claim: unlike their real-life war-

time counterparts, submarine "captains" in the game can choose how competent the enemy ships are at dropping their depth charges. They have the option too of hitting an "escape" key as a last resort and returning to Civvy Street.

Microprose, which also lists *Gunship* and *NATO Commander* in its catalogue, says it is prepared to go to court to have the ban lifted.

Bill Stealey, Microprose's chief executive, says he will challenge the law that lumps together computer software and pornographic videos: "To drive sophisticated software into the back streets is not

only harmful to overseas companies like us, but will have a damaging effect on Germany's own burgeoning software industry."

Despite the arrival of titles such as *Leather Goddesses of Phobos* (a text only "adventure game" which comes in three levels of naughtiness; tame, suggestive and lewd), computer games in Britain have yet to run up against the law.

The British Board of Film Classification said yesterday that it has classified only one game, on request from the publishers. *Dracula* earned a "15" certificate just before Christmas.



Hi -

found this in a pension  
room in Malia, Crete -

read "U-boat commanders..."

Crete is beautiful by bike.

Say hi to every one for me.

Linde Dyneser.



NEW ENGLAND BUSINESS  
BOSTON, MA.  
S.M. 46,173

AUG 4 1986

### ***Interactive, Indeed!***

Any aspiring movie maker knows that the easiest way to make a buck is to crank out a blue movie. One New England company is hoping that the same holds true for software.

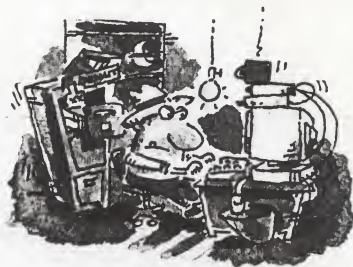
Infocom Inc., the Cambridge company that brought the world Zork, this summer introduced "Leather Goddesses of Phobos," an interactive software program that the company bills as a "hysterical spoof of the 1930's pulp science fiction."

On the market and "titillating players from coast to coast," the program, Infocom says, is "the first interactive story that satisfies all your senses, providing you with everything from a tantalizing scratch 'n' sniff card to a curvaceous 3-D comic book." Three playing levels are offered, "tame, suggestive, or lewd," which Infocom says correspond to P, PG and R movie ratings. Players get a chance early in the story to identify themselves as male or female, "so you can choose your own brand of excitement."

# What's The Deal With... Sex?

**Y**ES FOLKS, IT'S TIME TO TALK ABOUT THE OL' "S" WORD. NOW, DON'T WORRY, IF YOUR kids have made it all the way back here, then they've gotten past ads far more graphic than anything I could say without getting a stern note from my mother. No, in another attempt to deconstruct computer gaming back to its origins, I'd like to open up this Freudian barrel and hit on why, no matter how many times computer game companies say they are shifting toward the adult demographic, they continue to treat this important aspect of life like a bunch of giggling adolescents under the covers with a flashlight and an old *Playboy*. From the embarrassing "Sword-Babe" on the ARENA box, to the reviewers who comment on how "hot" the graphics are in a LEISURE SUIT LARRY episode, to the reams of adult CDs that have appeared, (and my take on this phenomena is that if you can actually rationalize buying a porn CD-ROM instead of just renting a video like normal naughty folks do, your relationship with your PC is *way* too close), nothing marks computer gaming as a "little boys club" more than how it deals with human sexuality and, in a larger sense, relationships with women in general.

I guess the first games to tread the dangerous ground of "Adulthood" were the satires like **LEATHER GODDESSES OF PHOBOS** and **LEISURE SUIT LARRY**, where the player wandered through a landscape of endless sexual satire. These games were actually the most mature I've seen until very recently, and they even acknowledged the fact that women had de-



by Martin Cirulis

sires and erotic agendas of their own, albeit whacky and over-the-top ones. Heck, **LEATHER GODDESSES** even let you pick the sex of your character and altered the sets and dialogue accordingly, a rarity in these optimized days when most companies think women only play *TETRIS* or extremely elfy-welfy CRPGs. The *SPELLCASTER* games and the later *LARRY*s pretended to this kind of satire, but I guess as graphics improved it was easier to cater to the never-touched-a-real-girl set, and they never got above freight-train innuendo running below swimsuit-issue fantasy icons.

Come to think of it, improvements in graphic technology can be blamed for this trend towards the geekiest common denominator. After all, why deal with the subtleties of human interaction when you can just photograph a few cubic centimeters of silicon, lift it from a CD and plaster the image across the screen? Back when there were only polygons or less, you actually had to write something clever or insightful to get your point across. I'm sure this easy technical access to photo-realism has been the motivation for more than one "adult" game.

Even games that try to deal with human relationships without being explicit still show the genre's origins in the realm of guys who don't get out much. Look at

*WING COMMANDER 3*. Now here was a game that I really loved, and the storyline was great fun—right up to the point where our hero, Mark Hamill, starts looking for love in all the wrong places. With all the money being spent, maybe


they should have borrowed a writer who could portray a believably adult, experienced man—rather than force a character to act like a 15-year-old brain in a Colonel's body. The scene where you, the player, "pick" which woman will help you get over your beloved Angel, who was so recently gutted by a space-kitty, is pure geek wish-fulfillment. Your choices are to either duck out of the situation, leaving both women wanting you, or tongue-lather the babe of your dreams while the "loser" storms off in bitter tears. I would bet that most adult men who have actually kissed a woman (who wasn't a relative) would have preferred the game giving them some other way out of that one.

Of course, all is not without hope. *PHANTASMAGORIA* did a pretty good job of giving us adults in adult situations, and it even had the guts to portray an ugly rape, showing it as a function of evil and madness instead of treating it as something "risqué," or yanking the story into a less realistic but safer path. While the easy answer is to credit this maturity to the fact that the designer was a woman, I will try hard not to be such a cynic, and I'll keep hoping that there are also men out there plotting the next generation of mature computer games—men who don't giggle when they hear the word "Sex." ☹

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STEP BOUGHT A WHAT?

AN "ERGONOMIC GAME ENVIRON" THEY CALL IT A CHAIR IF YOU CAN BELIEVE IT.



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Hintbooklet

# LEATHER QUESTIONS

How do I relieve my urge?

I'm not a man or a woman, where should I go?

How do I get into LEWD mode? It won't let me.

How do I get past the Leckbandi guards?

Who is Trent/Tiffany?

What are the circles?

What does this random box of letters mean?

How do I get past the Venus flytrap?

Help! I'm stuck in the tree hole! How do I get out?

How do I get the machine from the salesman?

What is a TEE-remover used for?

How do I get into the house?

How do I get away from the mad scientist?

How do I get downstairs past the dog?

How do I create a path to the headlight?

How do I get to the ground from the second story safely?

I'm back in Cleveland again. How do I go upstairs past the dog?

I'm in Cleveland but I can't find a phone book. Where is it?

There's nothing to do in the space ship. What's going on?

How do I get to the end of the Long Corridor quickly?

How do I stop Thorbast from abducting the woman?

Nothing I do works. How do I defeat Thorbast in a fight?

How do I stop the monster from stealing the girl?

I can't find a way off the ship. Where is it?

How do I kiss the frog?

All I see are 45 degree angles. Where's an 82 degree angle?

How can I help King mitre?

How do I rescue Mitre's daughter from being an angle?

How can I dry up the Canal?

How do I leave the Royal Dock on the barge?

I just past a dock to the north. How do I get there from the barge?

I'm at an Abandoned Dock. How do I cross the river to the dock on the other side?

Well then, how do I get there?

I'm at My Kinda Dock. How do I cross the river to the dock on the other side?

Well then, how do I get there?

Should I go to Abandoned Dock or My Kinda Dock in the barge?

Why is there a warning buoy in the canal?

How do I get the buoy?

I get to Wattz-Upp Dock by travelling on the barge and I blow up. What's up?

How do I cross the neutron beam without dying?

How do I get to the other side of the neutron beam without crossing it?

How can I turn the barge around and go upstream?

This message I found is gibberish. How do I interpret it?

What is the answer to the riddle?

Which wife/husband should I pick?

How do I get to the bottom of the well?

Whatever I drop in the well isn't at the bottom when I get there. Where is it?

How do I get into the catacombs?  
How do I navigate the catacombs without dying?  
How do I get out of the catacombs?

How do I get into the orphanage?  
How do I quiet the baby robot?

How can I buy at the Exit Shop?  
How do I buy it?

Trent/Tiffany just died! What do i do?

I'm surrounded by the combined forces of the LEATHER GODDESSES OF PHOBOS.  
How do I defeat them and survive?

INVTSECLURE (TM) HINT BOOKLET

for

LEATHER ADDRESSES OF PHOTOS

First Draft

8/29/54

Comments to SEM



## INTRODUCTION

What are InvisiClues?

Since a major element of interactive fiction is solving puzzles, players sometimes get stuck at various points in the story. The purpose of InvisiClues hint booklets is to give you just enough of a hint to allow you to still solve the puzzle on your own. Thus, you can still have the thrill of discovering the solution, and can then continue onward in the story.

The invisible hints generally progress from a gentle nudge in the right direction to a full answer. The questions, which naturally have to be visible, have been worded to give away as little as possible. You should not use the presence, absence, or length of a question as an indication of the importance of the question's topic. Dummy questions and answers have been inserted to prevent you from using this hint booklet in that manner.

How to use this booklet

If you are stuck at some point in LEATHER SOOGEESSES OF PHASOS, find the question that most pertains to your problem. Uncap the marker and run it ONCE over the first hint. The writing will appear in a second or two. If, after reading and thinking about this clue, you are still stumped, go on to the next hint. (Remember to recap the marker when you are done or it will dry out. And by the way, the books are not immortal. InvisiClues you've developed will begin to irrevocably fade after around six months.)

Here's a sample question for you to try:

Can Professor Wurble help me save Pittsburgn from the hideous Yogurt Slime Monster?

- A. Have you read the diploma on the wall of his laboratory?
- B. I think we can safely assume that someone with a Doctorate in Yogurt Slime Monster Domestication would be able to help you in this area.
- C. Simply ask the professor to TAME THE MONSTER.

Your marker contains more than enough Amazing Miracle InvisiClues Fluid to develop the entire hint booklet. However, if your marker dries out or gets lost, you can order a replacement marker for a nominal fee.

Once you have finished the game, look at the "For Your Amusement" section. Don't develop this section until you've finished, though, or you'll probably have many of the puzzles spoiled for you.

# TABLE OF CONTENTS

Front Cover . . . . .	Front Cover
Some Silly Legal Fineprint . . . . .	Inside Front Cover
Introduction . . . . .	Page N
Table of Contents . . . . .	Page N
Joe's Bar . . . . .	Page N
The Prison Area (Photos) . . . . .	Page N
Venus . . . . .	Page N
Mars . . . . .	
The Ruined Castle Area . . . . .	Page N
Along the Grand Canal . . . . .	Page N
The Sultan's Palace . . . . .	Page N
The South Polar Region . . . . .	Page N
Cleveland . . . . .	Page N
A Funny Little Spot Caused by a Minor Printing Error which Appears Only on This Copy of the Booklet Making it a Priceless Collectors Item . . . . .	
	Page N
The Spaceship Scene, Near Saturn . . . . .	Page N
Among the Mountains of Neptune . . . . .	Page N
The Boudoir and Plaza (Photos) . . . . .	Page N
General Questions . . . . .	Page N
The Parts List . . . . .	Page N
How All the Points are Scored . . . . .	Page N
For Your Amusement . . . . .	Page N
Acknowledgements . . . . .	Page N
Invisible Pictures of Famous, Sexy Movie Stars in the Buff which Can't Even Be Made Visible Using the Amazing Miracle InvisiClues Fluid . . . . .	
	Page N
Back Cover . . . . .	Back Cover

## JOE'S BAR

How can I get out of the bar area?

- A. There's no way to leave the bar through the front door.
- B. There's another way to leave, but you won't be able to until you've relieved your bladder.
- C. Just enter the bathroom of your choice, go wee wee, and then wait for a few turns.

This section on Joe's Bar sure was a short section, huh?

- A. Yup.

THE PRISON AREA (PH0005)

How can I get out of my cell?

- A. You're gonna feel pretty silly when you get to "B".
- B. Try OPEN THE DOOR.

Is the chocolate important?

- A. You could try eating it and seeing what happens...
- B. ...but since you're not hungry, it's probably best to just hang onto it until you need it.

*maybe a "see the D"*

How can I prevent being killed by the Leckbandi guards?

- A. Just don't go east or west from End of Hallway.

Is there anyway to light up that room that's north of the Observation Room?

- A. Sure. Turn on the flashlight.

*NEC?*

How can I get the basket off the shelf?

- A. There are two ways. Both involve ~~in~~ increasing your height.
- B. If you brought the stool from the bathroom, you can get the basket by standing on it.
- C. Otherwise, you'll have to get Trent/Jiffany to the Closet, then climb on him or her.

How can I leave the prison area?

- A. It has something to do with the black circles on the Roof and in the Closet.
- B. They're teleportation devices of some sort. Standing on them will transport you elsewhere.

Is the basement important?

- A. No.
- B. This space intentionally left blank.

*NEC?*

Is the scrap of paper in the Other Cell meaningful?

- A. Yes.





- B. It's a word search.
- C. It will become more meaningful once Trent/Tiffany gives you the hatchbook with the parts list on it.
- D. Search for the items on the parts list within the grid of letters on the scrap of paper.
- E. As you find each of the eight items, circle or cross off the letters in the name of the item.
- F. When you've crossed off the letters of all the items, the remaining letters in the grid form a message.
- G. Namely: HISSING FRIGHTENS FLYTRAP.
- H. This is one of two methods of getting past the Venus flytrap. Just HISS when you're in the same location as the flytrap.

could  
cond

## VENUS


How can I get past the Venus flytrap?

- A. There are two ways. The more straightforward way involves killing it. The knowledge of how to kill it comes from the scrap of paper in Trent/Tiffany's cell. See the question about it in the Prison section.
- B. A second way to get past the flytrap is to trap it... 
- C. ...in the tree hole at Fork, Of Sorts.
- D. Don't go unless you've been to Cleveland.
- E. You can set a trap using the tree hole and some stuff you've seen in Cleveland.
- F. Put the trellis over the tree hole... 
- G. ...and the leaves over the trellis.
- H. If the flytrap sees you setting the trap, it won't fall for it, and therefore won't fall into it. You have to "snake off" the flytrap by going to the Clearing, then go to the fork and set the trap, then go to the Jungle and attract the flytrap again, and finally return to the fork and wait a few turns.

Is the untangling cream important?

- A. Yes.
- B. Don't go on unless you have the odd machine.
- C. Don't go on unless you understand what the odd machine does.
- D. Have you seen any use for untangling cream.
- E. It's on Mars...
- F. It's in the Ruined Castle area...
- G. King Nitre's daughter! Use the odd machine to turn the untangling cream into unangling cream. Then put the unangling cream on the different-looking angle.

What is the can of stain for?

- A. Have you read what it says on the can?
- B. It's for staining those black circles black.
- C. Of course, it's possible that all the ones you've seen are already black. 

- D. However, if you ever get to the Oasis, you'll discover one which has faded to white.
- E. Simply put the black stain on the white circle to make it functional again.

What can I give the salesman to get his machine?

- A. No clues in the game for this. You'll just have to try everything you can find.
- B. ~~Why aren't you giving the salesman the flashlight?~~  
↑ No OFFER FLASHLIGHT TO SALESMAN.

How does the odd machine work?

- A. Have you examined it?
- B. You can put one item at a time in it's compartment.
- C. You can only turn it on while it's closed.
- D. It's a T-remover. Think about that for a while.
- E. Try using the odd machine on a number of different items. X
- F. The odd machine removes any "T" from the name of the thing you use it on.
- G. For example, open the odd machine. Put the basket in it. Close the machine. Turn it on. Open it. You'll find that the basket has been turned into a baske.
- H. You'll also find that you can't carry things around in a baske the way you could in a basket.
- I. The odd machine is a lot of fun, but it's also needed to solve one puzzle. You'll find out more when you get to that puzzle.

Can I get into the house?

- A. The doors are locked and cannot unlock them.
- B. How would you normally get into someone's house?
- C. Knock on the door (either front or back).

How can I keep the mad scientist from dumping me into the basement?

- A. You can't.

How can I get the rubber hose out of the cage?

- A. Have you tried to bend the bars?

- B. You'll go and solving this puzzle.
- C. Try waiting a bit once you've gotten to the Laboratory.
- D. You end up switching identities with one of the gorillas (the male if you're playing as a male, otherwise the female).
- E. You can now easily pick up the rubber hose. But unfortunately, you're now trapped in the cage and in the body of a gorilla.
- F. Have you tried to bend the bars as a gorilla?
- G. Almost, huh? You need just a little more energy...
- H. ...like you might get from a sugar rush...
- I. ...from eating the chocolate that was slid under the door of your cell!
- J. Before the mad scientist straps you down to the slab, give the chocolate to one of the gorillas, or just put it in the cage.
- K. Wait until the mad scientist transfers you to the body of the gorilla and leaves the room. (You can facilitate his leaving by getting erotic with your mate.) Now, eat the chocolate and then bend the bars. You can now leave the cage with the rubber hose.
- L. You still need to get back into your own body, of course.
- M. How did the mad scientist cause the transfer?
- N. The red power switch, of course! Throw the switch and you'll be back in your own body.
- O. But don't forget to untie yourself first, or you'll be trapped on the slab when you get back in your own body!

Is the Vizicomm Booth important?

- A. Yes.
- B. It's broken and can't be repaired, so you can't make any calls. But there's something you can get in the booth.
- C. There's a coin there somewhere!
- D. Push the coin return knob...
- E. ...then look in the coin return box.
- F. This ten marconic coin will come in very handy.

How can I get off Verus?

- A. Using the black circle at the Rocky Cliff-top.



## The Ruined Castle Area

What should I do about the frog?

- A. You won't be able to solve this puzzle until you've been around a bit. Around the geography of the story, that is.
- B. Examine the frog.
- C. The frog is an enchanted prince or princess.
- D. What's the usual way to break such an enchantment?
- E. Kiss the frog.
- F. Repelled by the sight of the frog, eh? Can't you do something about it?
- G. For example, closing your eyes or covering your eyes with your hands. Now try kissing the frog.
- H. Now it's the smell of the frog that's causing the problem.
- I. So, hold your nose with your hands. (If you're already covering your eyes with your hands, you could close your nose using the clothes pin from the Laundry Room.) Try again.
- J. Oh well. Now it's the sound of the frog.
- K. So, cover your ears with your hands. (If you're already covering your eyes or nose with your hands, you could plug your ears with the cotton balls from the Orphanage Foyer.)
- L. You say you still haven't scored with the frog? Can't stand the thought of the frog's lips against yours? Seen any dead aliens?
- M. Put the lip balm on your lips. Now kiss the frog again.

How can I catch the mouse?

- A. You need to use an object that you've already seen.
- B. It's something in the prison.
- C. It's the painting of the cat from your Cell.
- D. Mice are frightened of cats.
- E. Show the painting to the mouse. You will then be able to take the mouse, until it's fright wears off several turns later.

condemned

What's going on with this King Mitre guy?

- A. He's obviously ~~horribly~~ dejected. Do you know why?
- B. Because he's turned his own daughter into a forty-five degree angle. (She's the angle with the golden hair and satin robes.)
- C. I bet that if you found a way to "cure" her, the King would be VERY grateful.
- D. You won't be able to solve the Mitre puzzle until you've defeated the Venus flytrap.
- E. It has something to do with the odd machine.
- F. See the question about the untangling cream.

#### Along the Grand Canal

How can I control the royal barge?

- A. Examine the controls. Read the buttons. Try pushing them.
- B. The orange button turns the magnetic mooring mechanism on or off. If you're docked, pushing the orange button will turn off the MagnetoMoor and send you off into the canal. If you're in the canal near a dock, turning on the MagnetoMoor will cause you to dock at the dock. If you're in the canal but not near a dock, turning on the MagnetoMoor will have no immediate effect -- but if you subsequently reach a spot on the canal which has a dock, you dock at it.
- C. The purple button turns the engines on or off. When the button reads "Full Speed Ahead," the engines are on, and the barge will move to a new canal location every turn. When the button reads "Go With The Flow," the engines are off, and the barge will move to a new canal location only every other turn.

How can I decode the coded message?

- A. Re-read "The Adventures of Lane Mastodon #91."
- B. Look at the center-left panel on Page 5 of the comic. This tells you how to decode Martian messages.
- C. One addition catch: once you've decoded the message from Among the Dunes, you also have to read it backwards! (Including the number.)

Just past the bend, there are docks on both sides of the canal, but I can only get the barge to stop at one of them. Is there anyway to get to the other?

- A. There's a way to get to both docks using the barge, but not in the same play-through of the story. Once the barge is docked at one of the docks, there's no way to get the barge to the other dock.
- B. You'll want to use the barge to get to the dock on the east side of the canal.
- C. It has something to do with the controls of the barge.
- D. Control the barge's speed with the purple button. When the engines are on, the barge will make a wider turn and end up near the east bank. When the engines are off, the barge will drift around the bend in a tighter turn, and end up near the west bank.

Is there anything to do at the Buretor?

- A. No. It's just a view of what's beyond the bend in the canal.

Is there anything to do around Canalview Mall?

- A. The only interesting thing is the Exit Shop.

*Nec?*

How can I buy an exit?

- A. You won't have what it takes until you've been to several different parts of the story.
- B. You need to have been to Venus...
- C. ...and gotten the coin from the Vizicomm Booth.
- D. However, the proprietor will not accept a ten marsmid coin, only a one marsmid coin.
- E. You also need to have been to the South Pole...
- F. ...and "traded" coins with the penguins.
- G. Now just give the one marsmid coin to the proprietor.
- H. When he drops the tube into the dust, simply search the dust.
- I. The exit is inside the tube! It's a portable black circle! It must be on the ground to function.

How does the white circle at the Oasis work?

- A. It's just like the black circles you've seen, only it's faded to white. Try stepping on it.
- B. I guess they only work when *they're* black.
- C. You really haven't seen anything that seems like it would be helpful here?

- D. Have you been to Venus?
- E. You'll need the can of stain from the Cleaning.
- F. Put the stain on the white circle. It will now function as a normal black circle.

Is the rabbit important?

- A. No.
- B. Eh...what's up, Doc?

*Not?*

Is there anyway to get past the ion beam without dying?

- A. Yes.
- B. There's no way to turn off the beam, and no way to pass through that section of the canal without being affected.
- C. There is, however, a way to "jump past" the beam.
- D. Have you been in the Catacombs...
- E. ...and found the location called Well Bottom? Alternatively have you ever climbed down the well in the Oriental Garden?
- F. Where does this black circle take you?
- G. If you said My Kinda Dock, you're wrong!
- H. Examine the barge while standing on a dock.
- I. Have you realized that you can push the buttons on the barge while standing on the dock?
- J. The black circle at Well Bottom takes you to the royal barge, wherever it is!
- J. From My Kinda Dock, send the barge downstream by itself by pressing the orange button while standing on the dock. Wait a sufficient amount of time to allow the barge to pass the beam. Now go to Well Bottom and step on the black circle, or go to the Oriental Garden and climb down the well.

#### The Sultan's Palace

Is there anything for me to do in the Laundry Room?

- A. Just getting the clothes in.

Is the Oriental Garden important?

- A. The well is somewhat interesting.



B. Try climbing down it.

What should I do at the Minaret? (mention Cramped Space)

A. Nice view. There's also a black circle.

B. Hey, wait a minute! It takes me to a place with no exits.

C. Like I said, wait a minute! The floor will collapse, creating an exit!

The Sultan/Sultaneess keeps getting impatient and killing me.

A. You didn't answer when he/she asked if you were ready for the riddle. Type ANSWER "YES".

The Sultan/Sultaneess keeps sneezing and then killing me.

A. You didn't give an answer to the riddle! You have only three turns to do so.

Omigosh! The Sultan/Sultaneess killed Trent/Tiffany!

A. Don't worry about it.

What is the answer to the riddle?

A. The riddle is designed to mislead you into thinking that the answer is something like "SEX" or "LOVE".

B. However, it IS something intangible.

C. It's something you've encountered in the game.

D. In fact, it's something you encountered in the palace area.

E. In fact, it's something you've encountered in this very room (the Audience Chamber)!

F. The answer to the riddle is the riddle! Type ANSWER "RIDDLE."

What number should I give to the harem guard?

A. I hope you've been to Among the Dunes.

B. Have you deciphered the message?

C. Ask for the husband/wife number mentioned in the message. (Remember that the message is backwards, and so is the number). Type ANSWER "123" or ASK GUARD FOR 789 (for example).

What should I do in the Inner Harem?

- A. Do you really have to ask me?
- B. If you've asked for the correct husband/wife (see the previous question), you should know what to do.
- C. Ask him/her to do what the secret message tells you to ask.

It's too dark in the Catacombs to see!

- A. Take the torch that the husband/wife lays at your feet.  
~~you ninny!~~

How can I find my way around in the Catacombs?

- A. Using the secret map, which the husband/wife gives you, which is also the map that comes in your LGEP package.
- B. There's an arrow on the "Lower Level" side which shows you the point at which you enter the Catacombs.
- C. The map is very old, however. Since it was made, many of the passages have collapsed into rubble, blocking your way. You have to figure out which ones are blocked and which ones are still open.
- D. There are four interesting locations within the Catacombs: these are shown on the map as squares rather than circles.

Ack! I keep getting attacked in the Catacombs!

- A. Re-read "The Adventures of Lane Mastodon #91".
- B. Specifically, the [???] panel on page [???].
- C. Do what Professor Liggerhant suggests, as often as he suggests, if not more often. (You can assume that one turn equals one minute).

How can I get out of the Catacombs?

- A. Via the ladder in the Ladder Room, or the black circle in the Well Bottom.

What do I need to do in the Catacombs?

- A. You need to get the phone book from the Forgotten Storehouse, which is one of the items on the parts list.
- B. You need to get the raft from the Burial Chamber. This is the only way to get back to the Exit Shop. (By teleporting to the ruined castle region, putting the raft in the water, getting in the raft, and drifting until you're at Donald Dock or the Abandoned Dock.

## The South Polar Region

Omigosh! I lost Trent/Tiffany at the Icy Dock!

- A. Don't worry about it.

How can I get past the penguins?

- A. Read the sign.  
B. You'll need something from Venus.  
C. The ten marsmid coin from the Vizicomm Booth.

How can I stop the gypsies from getting killed?

- A. You can't.

What should I do with the baby?

- A. It's parents have been killed.  
B. That makes it an orphan. Perhaps you can find an orphanage somewhere.

How can I get into the igloo?

- A. Read the sign.  
B. Have you seen anything that might interest those running an orphanage?  
C. The baby from the Tent in the Gypsy Camp.  
D. The matron of the orphanage will never accept an abandoned baby if the abandoner is in sight. You'll have to figure out a way to abandon the baby and get away.  
E. There's a "standard" way to abandon a baby. *New?*  
F. You'll need a couple of items from the prison area. *X*  
G. Wrap the baby in the blanket (from your Cell). Then put the baby in the basket (from the Closet).  
H. Now put the basket on the front stoop of the igloo. Wait a few turns.  
I. When the matron gets the baby, she forgets to lock the door. You can now open it. Once inside, you have a few turns to grab the cotton balls before the matron discovers you.

What's with the weird geography around the igloo?

A. You're at the south pole of Mars. The only direction you can go from a south pole is north!



CLEVELAND

Are the rake, the sack, or the leaves useful?

- A. The rake is completely useless.
- B. The sack is necessary only to carry the leaves around. It's also useful for carrying things once you reach the limit of individual items that you can hold at once.
- C. The leaves are important for solving one puzzle.
- D. You find out more when you come to the particular puzzle.

*See section...*

Is there anything interesting in the basement?

- A. Yes!
- B. Have you opened the trunk labelled "Old Appliances"?
- C. Have you examined the boomerang?
- D. Did you try to search the medicine cabinet?
- E. Can we assume that you thoroughly interrogated Winston Churchill and Attila the Hun?
- F. Have you begun to realize that this is one of those fake questions designed to keep you from looking at hints to puzzles you're not stumped at? There is no basement in Cleveland!

*Not  
N.C.*

Is there anything interesting about the bedroom?

- A. Have you looked out the window?

How can I get the headlight?

- A. There's no way to access the Ford other than via the bedroom window.
- B. If you had a rope, you might be able to climb down.
- C. You'll never find a rope...
- D. ...but you can MAKE one!
- E. You can make a rope out of the sheet on the bed!
- F. You'll have to tear the sheet first.
- G. Then tie the resulting strips together.
- H. Finally, tie the rope to the bed then throw it out the window.

- I. If you try to climb down the rope, it will break and you will die. However, Trent/Tiffany seems more than willing to take the risk.
- J. Take Trent or Tiff up on the offer! Just wait a turn.
- K. Hmm. Trent/Tiffany got killed getting the headlight, you say? Jolly bad show. Oh, but things are not always as they appear.
- L. Try waiting another turn after the "accident."

Is there anyway to stop the brakes from failing?

- A. Get the brakes a good tutor.
- B. But seriously, folks, when did your brakes fail? There's no way to get to the car, let alone get into it, let alone start it, let alone experience a brake failure. Remember the warning in the introduction? This is one of those fake questions.

Is there anything to do in the Garden?

- A. There are several interesting items in the Garden.
- B. The flowers, however, are not one of them.
- C. You might want to snatch the trellis, though.
- D. Also, see the next question.

Help! How can I get out of Cleveland!!!

- A. Millions ask this question daily.
- B. There's an exit in the garden.
- C. Examine the sod.
- D. Look under it.
- E. Roll it up! Voilà, a black circle.

THE SPACESHIP SCENE, NEAR SATURN

Ack! When I get to the Hold, I'm blown up!

- A. Don't step on the black circle in the Spawning Ground unless Trent/Tiffany is with you.

Ack! Trent/Tiffany keeps getting blown up when we go to the Hold!

- A. Don't worry about it.
- B. See the question in this section about what to do after saving the young man/woman.

Is the stallion useful?

- A. Yes.
- B. You can ride him.
- C. Mount the horse then ~~just~~ type the direction you want to go.
- D. It is vital that you ride the horse...
- E. ...to the other end of the Long Corridor to reach the hatch before the other spaceship blasts away.

What is that rumbling noise?

- A. Have you looked through the window in the Hold?
- B. Try being in the Hold when the rumbling noise occurs.
- C. It's the sound of the small passenger yacht leaving. You need to get to it before it leaves.
- D. But the only exit from this battleship is down at the other end of that Long Corridor.
- E. You can't walk to the hatch in time to get to the other ship before it rumbles away.
- F. But you can make it in time if you ride a horse!

I keep dying from the cold in Space.

- A. You missed something obvious.
- B. You need to wear the white thermal-suit that's hanging near the hatch in A1 Main Hatch.

How can I get past Thomas+/Thorbala?

- A. You'll never get past him/her while he's alive.
- B. Try killing him/her with the sword from the Hold.
- C. Thorbast/Thorbala is obviously no pushover. After several attempts to kill him/her with your sword, however, you will succeed in knocking your opponent's sword out of his/her hands, and it will begin floating toward you. Take it. At this point, Thorbast/Thorbala is disarmed.
- D. Trying to kill Thorbast/Thorbala at this point is the wrong move, however. Thorbast/Thorbala is just too quick for you, even disarmed. Have you ever noticed that you're dressed all in white, and Thorbast/Thorbala all in black?
- E. What would the "good guy" in any sword fight do upon disarming his/her opponent?
- F. Once your holding Thorbast's/Thorbala's sword, give it to him/her.
- G. You must get Thorbast/Thorbala to "give up" before the bug-eyed monster carries away the young man/woman.

How can I save the young man/woman from the space monster?

- A. You'll have to get past Thorbast first.
- B. Once you done that, it's easy!
- C. Just kill the monster. Even your bare hands are sufficient.
- D. ~~Then~~ Don't forget to untie the young man/woman.

What should I do after saving the young man/woman.

- A. He/she enters the small spaceship and beckons you to follow.
- B. So follow!
- C. Once you enter the Space Yacht, Elysia/Elysium will give you the photo you need. And when you return to the battleship, you may have an unexpected meeting!

Is there anyway to land on Titan without crashing?

- A. Perhaps. Don't you think a spaceship this size has an auto-pilot?
- B. It's probably behind the panel in the Control Room.
- C. Did you turn the auto-pilot on?
- D. Perhaps it can be repaired by the French robot.
- E. See the question about gourmet cooking in the section called "The Planet of the Snobby Robot Chefs."

Unsuccess



F. No section by that name? Parnesse, then, you should re-read the Introduction. Especially the part about not looking at questions except those relating to puzzles you're stumped by.

How do I get away from this spaceship section of the story?

A. There's a black circle around the battleship.

B. It's in the third Long Corridor location west of the Stable.

## AMONG THE MOUNTAINS OF NEPTUNE

Is there any way to get a light source into the cave?

- A. Probably.
- B. But considering the "interests" of the creature who lives in the cave, would you really want to ruin things by bringing a light?

Is the love potion useful?

- A. Surely you've met someone who's not as interested in you as you are in him/her.
- B. It's someone in the Mine Shaft City.
- C. Natasha/Ivan seems pretty aloof, wouldn't you say?
- D. Put the love potion in his/her vodka.
- E. Don't put it in the orangutan's milk by accident.

How can I keep the baboons and the gibbons away from me?

- A. Let's face it, you just have animal magnetism.
- B. Have you ever wondered what the extra machine on your spacesuit was?
- C. It's an animal magnet! Switch it off.
- D. The vaseline will help loosen the switch.
- E. Once the monkeys have stopped bothering you, the bouncer will let you into the bordello.

How can I get leave Neptune without being blasted by the Throbbin Rays?

- A. You'll need the germanium shielding from Mercury.
- B. You'll also need some fruit from the orchard on Io.
- C. And you'll definitely need the makeup kit from the transvestites on Ceres.
- D. But mostly, you'll need to re-read the Introduction of this hint booklet, where it tells you not to look at the answers to questions you're not stuck at.

## THE BOUDOIR AND PLAZA (PHOTOS)

What is this Boudoir and what do I do here?

- A. You find out more about the Boudoir a few turns after your arrival. Meanwhile, why not "enjoy" the company of your divan-mate?
- B. At long last, you have come face to face with your arch-enemies, the Leather Goddesses of Phobos!

Okay, now I'm in the Plaza. What do I do here?

- A. If Trent/Tiffany isn't with you, not much.
- B. It's time for Trent/Tiffany to build his/her Super-Duper Anti-Leather Goddesses of Phobos Attack Machine. Just give him/her whatever item from the parts list he/she asks for. You must do this immediately...you can't spare a single turn.
- C. If you got to the Plaza without all eight items from the parts list, you'll have to RESTART or RESTORE and get them all before returning.
- D. If you give the eight items to Trent/Tiffany at the right moments, you will WIN THE GAME! Yow!!!

## GENERAL QUESTIONS

What's my goal in this story?

- A. You should get a better idea of your goal once you've met Trent/Tiffany.
- B. A few dozen turns after meeting him/her, Trent/Tiffany will give you something.
- C. This matchbook contains a parts list for the items that Trent/Tiffany need to build a machine that will defeat the Leather Goddesses.
- D. Therefore, your goal is to find these eight items, and then get to a location where Trent/Tiffany can build the machine.

How can I change the gender of my character in the story?

- A. You determine the sex of your character at the beginning of the story by entering either the Men's Room or the Ladies' Room. Once you've established your gender, you can't change it without starting the story over.

The scoring seems pretty cockamamie? How does it work?

- A. You always get points at given places in the story, but there are elements of randomness.
- B. For one thing, you don't always get the same number of points each time you reach the same point in the story. For example, for reaching the prison cell on Phobos, you will get somewhere between 1 and 8 points.
- C. Another element of randomness: when you use the STATUS command, you are told the total points that your score is "out of." This number starts at 9809, but decreases randomly each time you get points.
- D. Your points increase and your "out of" number decreases, until they finally meet on the final turn of the story.
- E. This is all designed to confuse you, of course.

I'm not really picking up the 3-D in the comic. Can you give me some tips?

- A. Sure. For one thing, make sure you have the blue "lens" over your right eye, and the red "lens" over your left eye. [Right?]
- B. It takes a few seconds for your eyes to adjust. The 3-D effect



should improve noticeably within twenty seconds or so.

- C. Hold the comic directly in front of you and move it slowly toward and away from your face until the 3-D effect is maximized.
- D. Where else but here could you develop invisible ink to learn how to read 3-D? What a wild and crazy bunch we are, eh?

What exactly are the seven scratch 'n' sniff odors?

- A. 1. Pizza 2. Chocolate 3. Mothballs 4. Perfume [?]  
5. Garlic [?] 6. Leather (this one is admittedly weaker than the others) 7. Bananas. Some other odors we were considering: Skunk, Peanut Butter, Grapefruit, Bubble Gum, Whipped Cream, Mushroom, New Car, Anchovy, Martini, Fried Chicken, Honey...

Why does so much of LGDP take place in Ohio?

- A. Why not?

Is a marsmid anything like a zorkmid?

- A. Yes.
- B. No.
- C. Maybe.

# THE PARTS LIST

This section tells you where to find the eight items on the parts list. Use it only as a last resort.

NUMBER	ITEM	LOCATION
1.	common household blender	from the frog prince
2.	six feet of rubber hose	in the cage in the Laboratory
3.	pair of cotton balls	in the incloo (Cranhage Foyer)
4.	eighty-two degree angle	from King Mitra
5.	headlight from a 1983 Ford	out the Bedroom window (Cleveland)
6.	white mouse	on Hickory Dickory Dock
7.	photo of Jean Harlow/ Douglas Fairbanks	from Elysia/Elysium, aboard the Space Yacht near Saturn
8.	Cleveland phone book	in the Forgotten Storehouse off the Catacombs

# HOW ALL THE POINTS ARE SCORED

This section should only be used as a last resort, or for your own interest after you've completed the game. For more information about how scoring works in *Leather Goddesses of Porn*, see the scoring question in the General Questions section.

EVENT	POINTS
waking up in the prison cell	between 1 and 8 points
getting the mouse*	between 14 and 23 points
getting the odd machine from the salesman	between 3 and 10 points
returning to your body in the Laboratory*	between 19 and 43 points
getting the headlight*	between 14 and 47 points
killing or trapping the flytrap	between 2 and 17 points
answering the riddle	between 8 and 19 points
getting the Cleveland telephone book*	between 13 and 39 points
getting the raft	between 8 and 11 points
arriving at the Ice Dock Unradiated	between 4 and 19 points
getting the cotton balls*	between 16 and 45 points
killing Thorbast/Thorballa	between 5 and 20 points
getting the photo*	between 17 and 30 points
getting the blender*	between 17 and 34 points
getting the 52 degree angle*	between 16 and 26 points
getting the flexible black circle	between 5 and 17 points
arriving at the Plaza	between 9 and 22 points
TOTAL	between 171 and 429 points

\*These events also increase your rank. Your rank is increased for a ninth time on the final turn of the story.

## FOR YOUR AMUSEMENT

You shouldn't develop anything in this section until you've finished Leather Goddesses of Phobos. Things in this section will invariably give away the answers to puzzles in LGGP.

[NOTE: Someone needs to make sure these all work.]

[Please tell me which of these you think aren't amusing enough to include, and which of these are too obvious to include.]

Have you ever tried to...

- ...to buy a beer in the bar before relieving yourself?
- ...look inside your loincloth/bikini?
- ...enter the men's room after entering the ladies' room first?
- ...enter the ladies' room after entering the men's room first?
- ...flush the toilet?
- ...eat the pizza?
- ...vomit after trying the previous item?
- ...urinate in something other than a toilet?
- ...not go to the bathroom?
- ...knock on the door of Trent's/Tiffany's cell before opening the door?
- ...lead Trent/Tiffany into your cell?
- ...call Trent/Tiffany (while playing as a man), or vice versa?
- ...walk west in the Observation Room?
- ...jump off the prison roof on Phobos?
- ...touch, examine, or put something on one of the black circles?
- ...push Trent/Tiffany into the tree hole (Fork, If Sorts)?
- ...jump into the tree hole while being chased by the flytrap?
- ...get into the tree hole after trapping the flytrap there?
- ...ask trent about the odd machine?
- ...put the tray in the odd machine and then examine it?
- ...use the odd machine on the rabbit?
- ...use the odd machine on the raft and then put the raft in the canal?
- ...run the cotton balls through the odd machine and then examine them?



...unlock a locked door (such as the doors of the mad scientist's house) without specifying what you wanted to unlock it with?

...examine yourself as a gorilla?

...DIAGNOSE as a gorilla?

...do naughty things with the other gorilla while in TAME mode? In LEWD mode?

...examine your body on the slab while you're a gorilla?

...examine Trent's/Tiffany's body on the slab while you're a gorilla?

...step on the black circle in the Laboratory while you're a gorilla (and then leave the Viricom Booth)?

...whipping someone with the rubber hose (not in TAME mode)?

...give anything to King Mitre?

...shake King Mitre's hand?

...examine (the unangled) Princess Theta?

...marry Princess Theta (in both her angled and unangled forms)?

...put the unangling cream on the pile of angles? On King Mitre?

...touch the frog?

...solve the frog puzzle in TAME mode?

...ask Trent/Tiffany to kiss the frog?

...click the mouse?

...sink the royal barge?

...examine, awaken, or kiss the dead alien messenger?

...put the lip balm on the dead alien messenger?

...give the ten marwid coin to the Exit Shop proprietor?

...give the flexible black circle back to the proprietor?

...buy the exit with something other than a coin?

...show the dead alien's coded message to the Sultan/Sultanness?

...ask the harem guard for a different number than the "correct" number? Several times?

...ask the harem guard for same number twice in a row?

...wait instead of answering "yes" when the Sultan/Sultanness asks if you're ready for the riddle?

...instead of answering the riddle right away?

- ...SAVE your position in the Audience Chamber before answering the riddle?
- ...return from the Inner Harem to the Harem holding the secret map after the Sultan's wife/Sultanness' husband warns you that if you leave that way "the harem guards will..."
- ...thank the Sultan's wife/Sultanness' husband after getting the torch and secret map?
- ...measure the Sultan's wife?
- ...measure the Sultanness' husband (in all three naughtiness levels)?
- ...make love to the Sultan's wife/Sultanness' husband a second time (not in TAME mode)?
- ...speak to the Sultan's wife or Sultanness' husband but using his or her wrong number? (e.g. SULTAN'S WIFE #123, HELLO instead of SULTAN'S WIFE #789, HELLO)
- ...move around in the Catacombs without a light?
- ...read the Cleveland phone book?
- ...deflate the raft? While it's in the water? While it's in the water and you're in it?
- ...put the raft in the Basis?
- ...take or open the buoy (if you've solved Zork I)?
- ...have sex with anyone while radiated from the ion beam?
- ...talk to the robot baby?
- ...kiss or shake the robot baby while it's crying?
- ...suckle the robot baby (playing as both a male and a female)?
- ...toss the robot baby into the canal?
- ...count the leaves?
- ...That's how many leaves there were in the pile of leaves in Zork I, if you're wondering.
- ...tie the strips of cloth (from the partially-made rope) to anything?
- ...screw the stallion?
- ...go into space from the battleship without putting on the white suit?
- ...tell Elysis/Elysium to shut up?
- ...follow Elysis/Elysium into her/his private cabin? In all three naughtiness levels?
- ...read the photo that Elysis/Elysium gives you?

- ...ask various characters about the Leather Goddesses? (such as Trent/Tiffany, the salesman, the mad scientist, Thorbad/Thorbad, Elysia/Elysium, King Vitre, Princess Thata, the Sultan/Sultanness, the Sultan's wife/Sultanness' husband, the Exit Shop proprietor...)
- ...get fresh with the Leather Goddess in the Boudoir in TAME mode?
- ...kiss the Leather Goddess, not in TAME mode, while Trent/Tiffany was also in the Boudoir?
- ...get to the end of the Plaza scene without Trent/Tiffany present?
- ...get to the end of the Plaza scene without giving all of the eight parts to Trent/Tiffany?
- ...use "four letter words" in your inputs while in TAME mode?
- ...smell the barge or the flowers in the Garden?
- ...put the blanket or sheet on your head?
- ...open your mouth?
- ...bow, kneel, or yell?
- ...give an age less than 5 while trying to enter LEWD mode?
- ...catch anything?
- ...clean anything?
- ...LOOK with your eyes closed? with your hands over your eyes?
- ...look through something that isn't transparent?
- ...play LEATHER GODDESSES as a man if you're a woman, or vice versa?
- ...typed control-B followed by a carriage return? (IBM version only!)

## ACKNOWLEDGEMENTS

What are the acknowledgements doing in the hint booklet?

- A. The manual is printed too early to include acknowledgements, and there simply wasn't room on the story disk. (In fact, the LSP program is 99.991% of the maximum size of a "classic" "non-plus" Infocom story.

[Acknowledgements to follow]



INVESTIGATIVE (TND) HINT BOOKLET

for

LEATHER ADDRESSES OF PHOENIX

Second Draft

6/9/96

Comments to GSV

## INTRODUCTION

### What are InvisiClues?

Since a major element of interactive fiction is solving puzzles, players sometimes get stuck at various points in the story. The purpose of InvisiClues hint booklets is to give you just enough of a hint to allow you to still solve the puzzle on your own. Thus, you can still have the thrill of discovering the solution, and can then continue onward in the story.

The invisible hints generally progress from a gentle nudge in the right direction to a full answer. The questions, which naturally have to be visible, have been worded to give away as little as possible. You should not use the presence, absence, or length of a question as an indication of the importance of the question's topic. Dummy questions and answers have been inserted to prevent you from using this hint booklet in that manner.

### How to use this booklet

If you are stuck at some point in LEATHER GADGETS OF PHOBOS, find the question that most pertains to your problem. Unzip the marker and run it ONCE over the first hint. The writing will appear in a second or two. If, after reading and thinking about this clue, you are still stumped, go on to the next hint. (Remember to rezip the marker when you are done or it will dry out. And by the way, the books are not immortal. InvisiClues you've developed will begin to irrevocably fade after around six months.)

Here's a sample question for you to try:

Can Professor Wurblo help me save Pittsburgh from the hideous Yogurt Slime Monster?

- A. Have you read the diploma on the wall of his laboratory?
- B. I think we can safely assume that someone with a Doctorate in Yogurt Slime Monster Domestication would be able to help you in this area.
- C. Simply type PROFESSOR, TAME THE MONSTER.

Your marker contains more than enough Amazing "Miracle InvisiClues Fluid" to develop the entire hint booklet. However, if your marker dries out or gets lost, you can order a replacement marker for a nominal fee.

Once you have finished the game, look at the "For Your Amusement" section. Don't develop this section until you've finished, though, or you'll probably have many of the puzzles spoiled for you.

# TABLE OF CONTENTS

Front Cover . . . . .	Front Cover
Some Silly Legal Fingerprint . . . . .	Inside Front Cover
Introduction . . . . .	Page N
Table of Contents . . . . .	Page N
Joe's Bar . . . . .	Page N
The Prison Area (Phobos) . . . . .	Page N
Venus . . . . .	Page N
Mars	
The Ruined Castle Area . . . . .	Page N
Along the Grand Canal . . . . .	Page N
The Sultan's Palace . . . . .	Page N
The South Polar Region . . . . .	Page N
Cleveland . . . . .	Page N
A Funny Little Spot Caused By a Minor Printing Error Which Appears Only on This Copy of the Booklet Making it a Priceless Collectors Item . . . . .	Page N
The Spaceship Scene, Near Saturn . . . . .	Page N
Among the Mountains of Neptune . . . . .	Page N
The Boudoir and Plaza (Phobos) . . . . .	Page N
General Questions . . . . .	Page N
The Parts List . . . . .	Page N
How All the Points Are Scored . . . . .	Page N
For Your Amusement . . . . .	Page N
Acknowledgements . . . . .	Page N
Invisible Pictures of Famous, Sexy Movie Stars in the Buff Which Can't Even Be Made Visible Using the Amazing Miracle InvisiClues Fluid . . . . .	Inside Back Cover
Back Cover . . . . .	Back Cover

How can I get out of the bar area?

- A. There's no way to leave the bar through the front door.
- B. There's another way to leave, but you won't be able to until you've relieved your bladder.
- C. Just enter the bathroom of your choice (NW or NE), relieve yourself, then wait for a few turns.

This section on Joe's Bar sure was a short section, huh?

- A. Yup.



THE PRISON AREA (PH0303)

How can I get out of my cell?

- A. You're gonna feel pretty silly when you get to hint B.
- B. Try OPEN THE DOOR.

Is the hunk of brown food important?

- A. Smell it.
- B. You could try eating the chocolate to see what happens...
- C. ...but since you're not hungry, it's probably best to hang onto it until you need it.

How can I prevent being killed by the Leekandi guards?

- A. Just don't go east or west from End of Hallway.

Is this Trent/Tiffany character important?

- A. You'll never finish the story without him/her.
- B. Once you've met in the Other Cell, he/she will follow you around. The places where he/she can help you will be revealed in the hints to other questions.

Is there any way to light the Closet north of the Observation Room?

- A. Sure. Turn on the flashlight.

How can I get the basket off the shelf?

- A. There are two ways. Both involve increasing your height.
- B. If you brought the stool from the bathroom, you can get the basket by standing on it.
- C. Otherwise, find Trent/Tiffany. When he/she follows you into the Closet, climb on him/her.

How can I leave the prison area?

- A. The answer has something to do with the black circles on the Roof and in the Closet.
- B. They're teleportation devices of some sort. Standing on them will transport you elsewhere.

Is the easement important?

A. No.

B. This space intentionally left blank.

Is the scrap of paper in the Other Call meaningful?

A. Yes, it's a word search.

B. It will become more meaningful once Trent/Tiffany gives you the matchbook with the parts list on it.

C. Search for the items on the parts list within the grid of letters on the scrap of paper.

D. As you find each of the eight items, circle or cross off its letter in the word search grid.

E. When you've crossed off the letters of all the items, the remaining letters in the grid form a message.

F. Namely: HISSING FRIGHTENS FLYTRAPS.

G. This is one of two methods of getting past the Venus flytrap. Just HISS when you're in the same location as the flytrap.

- C. Of course, it's possible that all the ones you've seen are already black.
- D. However, if you ever get to the Oasis, you'll discover one which has faded to white.
- E. PUT THE BLACK STAIN ON THE WHITE CIRCLE to make it functional again.

What can I give the salesman to get his machine?

- A. There are no clues in the story about this. You'll have to try everything you can find.
- B. Lazy, aren't you? GIVE THE SALESMAN THE FLASHLIGHT.

How does the odd machine work?

- A. Have you examined it?
- B. You can put one item at a time in its compartment.
- C. You can only turn it on while it's closed.
- D. It's a TEE remover. Think about that for a while.
- E. Try using the odd machine on a number of different items.
- F. The odd machine removes any "I" from the name of the thing you use it on.
- G. For example, open the odd machine. Put the basket in it. Close the machine. Turn it on. Open it. You'll find that the basket has been turned into a baske.
- H. You'll also find that you can't carry things around in a baske the way you could in a basket.
- I. The odd machine is a lot of fun, but it's also needed to solve one puzzle. You'll find out more when you get to that puzzle.

Can I get into the house?

- A. The doors are locked and you cannot unlock them.
- B. How would you normally get into someone's house?
- C. Knock on the door (either front or back).

How can I get the rubber nose out of the cage?

- A. Have you tried to bend the bars?
- B. You'll go on solving this puzzle.

- C. WAIT a bit once you've gotten to the Laboratory.
- D. You end up switching identities with the male gorilla (if you're playing as a male) or the female gorilla (if you're playing as a female).
- E. You can now easily pick up the rubber hose. But unfortunately, you're now trapped in the cage and in the body of a gorilla. See the next question.

I'm stuck in the cage in the body of a gorilla!

- A. Have you tried to bend the bars as a gorilla?
- B. You need a little more energy...
- C. ...like you might get from a sugar rush...
- D. ...from eating the chocolate you were given in your cell!
- E. Before the mad scientist straps you down to the slab, give the chocolate to one of the gorillas, or just put it in the cage.
- F. Wait until the mad scientist transfers you to the body of the gorilla and leaves the room. (You can facilitate his leaving by getting erotic with your mate.) Now, eat the chocolate, bend the bars, and leave the cage with the rubber hose.
- G. You still need to get back into your own body, of course. How did the mad scientist cause the transfer?
- H. The red power switch, of course! Throw the switch and you'll be back in your own body.
- I. But don't forget to untie yourself first, or you'll be trapped on the slab when you get back in your own body!

Is the Vizicomm Booth important?

- A. Yes.
- B. It's broken and can't be repaired, so you can't make any calls. But there's something you can get in the booth.
- C. There's a coin there somewhere!
- D. Push the coin return knob...
- E. ...then look in the coin return box.
- F. This ten marsmid coin will come in very handy.

How can I get off Venus?

- A. Using the black circle at the Rocky Clifftop.
- B. There's also a black circle beyond the flytran.



## The Ruined Castle Area

What should I do about the frog?

- A. You won't be able to solve this puzzle until you've been around a bit. To other sections of the story, that is.
- B. Examine the frog.
- C. The frog is an enchanted prince or princess.
- D. What's the usual way to break such an enchantment?
- E. Kiss the frog.
- F. Repelled by the sight of the frog, eh? Can't you do something about it?
- G. For example, type CLOSE MY EYES or COVER MY EYES WITH MY HANDS. Now try kissing the frog.
- H. Now it's the smell of the frog that's causing the problem.
- I. So, hold your nose. (If you're already covering your eyes with your hands, you can pin your nose with the clothes pin from the Laundry Room.) Try again.
- J. Oh well. Now it's the sound of the frog.
- K. So, cover your ears with your hands. (If you're already covering your eyes or nose with your hands, you could plug your ears with the cotton balls from the Orphanage Foyer.)
- L. You say you still haven't scored with the frog? Can't stand the thought of the frog's lips against yours? Seen any dead aliens?
- M. Put the lip balm on your lips. Now kiss the frog again.

How can I catch the mouse?

- A. Mice are terrified of cats.
- B. You need to use an object that you've already seen.
- C. It's something in the prison.
- D. It's the painting of the cat from your Cell.
- E. Show the painting to the mouse. You will then be able to take the mouse, until its fright wears off several turns later.

HINTSUCK, TELL ME ABOUT KING NITRE AND THE ANGLES.

- A. You can't use multiple indirect objects with "tell." Hey, King Nitre and the Angles -- sounds like a 60's rock and roll group, huh? But seriously, Nitre is obviously pretty dejected. Do you know why?
- B. Because he's turned his own daughter into a forty-five degree angle. (She's the angle with the golden hair and satin robes.)
- C. I bet that if you found a way to "cure" her, the King would be VERY grateful.
- D. You won't be able to solve the Nitre puzzle until you've defeated the Venus flytrap.
- E. It has something to do with the odd machine.
- F. See the question about the untangling cream in the Venus section.

### Along the Grand Canal

How can I control the royal barge?

- A. Examine the controls. Read the buttons. Try pushing them.
- B. The orange button turns the magnetic mooring mechanism on or off. If you're docked, pushing the orange button will send you off into the canal. If you're in the canal near a dock, turning on the MagnetoMoor will cause you to dock. If you're in the canal but not near a dock, turning on the MagnetoMoor will have no immediate effect -- BUT if you subsequently reach a spot on the canal which has a dock, you'll dock at it.
- C. The purple button turns the engines on or off. When the button reads "Full Speed Ahead" the engines are on, and the barge will move to a new canal location every turn. When the button reads "Go With The Flow" the engines are off, and the barge will move to a new canal location only every other turn.

How can I decode the coded message?

- A. Reread "The Adventures of Lane Mastodon #91."
- B. Look at the center-left panel on Page 5 of the comic. This tells you how to decode Martian messages.
- C. One additional catch: once you've decoded the message from Among the Dunes, you also have to read it backwards! (Including the number.)

Just past the bend, there are docks on both sides of the canal, but I can only get the barge to stop at one of them. Is there any way to get to the other?

- A. You can get to either dock using the barge -- but not in the same play-through of the story. Once the barge has docked at one of the docks, there's no way to get the barge to the other dock.
- B. You'll want to use the barge to get to the dock on the east side of the canal.
- C. It has something to do with the barge controls and the river current.
- D. Control the barge's speed with the purple button. When the engines are on, the barge will make a wider turn and end up near the east bank. When the engines are off, the barge will drift around the bend in a tighter turn, and end up near the west bank.
- E. Later, to get to the dock on the west side of the canal, you'll need something from the palace area.
- F. It's the raft from the Catacombs. Teleport to the ruined castle region, put the raft in the water, get in the raft, and drift until you're at Donald Dock or the Abandoned Dock.

Is there anything to do at the Dunator?

- A. No. It's just a view of what's beyond the bend in the canal.

Is there anything to do around Canalview Mall?

- A. The only interesting thing is the Exit Shop.

How can I buy an Exit?

- A. You won't have what it takes until you've been to several different parts of the story.
- B. You need to have been to Venus...
- C. ...and gotten the coin from the Vizicomm Booth.
- D. However, the proprietor will not accept a ten marsmid coin, only a one marsmid coin.
- E. You also need to have been to the South Pole...
- F. ...and "treaded" coins with the penguins.
- G. Now just give the one marsmid coin to the proprietor.
- H. When he drops the tube into the dust, simply search the dust.
- I. The exit is inside the tube! It's a portable black circle! It must be on the ground to function.

What does the busy mean?

A. There's danger further down the canal.

How does the white circle at the Oasis work?

- A. It's just like the black circles you've seen, only it's faded to white. Try stepping on it.
- B. I guess they only work when they're black.
- C. Haven't you seen anything that would be helpful here?
- D. Have you been to Venus?
- E. You'll need the can of stain from the Clearing.
- F. Put the stain on the white circle. It will now function as a normal black circle.

Is the rabbit important?

- A. No.
- B. Eh...What's up, Doc?

Is there any way to get past the ion beam without dying?

- A. Yes.
- B. There's no way to turn off the beam, and no way to pass through that section of the canal without being affected.
- C. There is, however, a way to "jump past" the beam.
- D. Have you been in the room off the Catacombs called Well Bottom or climbed down the well in the Oriental Garden?
- E. Where does this black circle take you?
- F. If you said "My Kinds Dock," you're wrong!
- G. The black circle at Well Bottom takes you to the royal barge, wherever it is!
- H. Examine the barge while standing on a dock.
- I. Have you realized that you can push the buttons on the barge while standing on the dock?
- J. From My Kinds Dock, send the barge downstream by itself by pressing the orange button while standing on the dock. Wait a sufficient amount of time to allow the barge to pass the beam. Now go to Well Bottom and step on the black circle, or go to the Oriental Garden and climb down the well.



Is there anything for me to do in the Laundry Room?

- A. Get the clothes pin.

Is the Oriental Garden important?

- A. The well is somewhat interesting.
- B. Try climbing down it.

What should I do at the Minaret?

- A. Nice view. There's also a black circle.
- B. Hey, wait a minute! It takes me to a place with no exits.
- C. Like I said, wait a minute! The floor will collapse, creating an exit from the Cramped Space, and revealing a new black circle, as well!

The Sultan/Sultanness keeps getting impatient and killing me.

- A. You didn't answer when he/she asked if you were ready for the riddle. Type ANSWER "YES".

The Sultan/Sultanness keeps sneezing and then killing me.

- A. You didn't give an answer to the riddle! You have only three turns to do so.

Smigosh! The Sultan/Sultanness killed Trent/Tiffany!

- A. Don't worry about it.

What is the answer to the riddle?

- A. The riddle is designed to mislead you into thinking that the answer is something like "SEX" or "LOVE".
- B. However, it IS something intangible.
- C. It's something you've encountered in the game.
- D. In fact, it's something you encountered in the palace area.
- E. In fact, it's something you've encountered in this very room (the Audience Chamber)!
- F. The answer to the riddle is the riddle! Type ANSWER "RIDDLE."

What number should I give to the harem guard?

- A. I hope you've been to Among the Dunes.
- B. Have you deciphered the message?
- C. Ask for the husband/wife number mentioned in the message. (Remember that the message is backwards, and so is the number). Type ANSWER "123" or ASK GUARD FOR 789 (for example).

What should I do in the Inner Harem?

- A. Do you really have to ask me?
- B. If you've asked for the correct husband/wife (see the previous question), you should know what to do.
- C. Ask him/her to do what the secret message tells you to ask.

It's too dark in the Catacombs to see!

- A. Take the torch that the husband/wife lays at your feet, you ninny! Or use the flashlight, if you still have it.

How can I find my way around in the Catacombs?

- A. Use the secret map, which the husband/wife gives you, which is also the map that comes in your LGOP package.
- B. There's an arrow on the "Lower Level" side which shows you the point at which you enter the Catacombs.
- C. The map is very old, however. Since it was made, many of the passages have collapsed into rubble, blocking your way. You have to figure out which ones are blocked and which are still open.
- D. There are four interesting locations within the Catacombs; these are shown on the map as squares rather than circles.

Ack! I keep getting attacked in the Catacombs!

- A. Reread "The Adventures of Lane Mastodon #91".
- B. Specifically, the lower left panel on page 7.
- C. Do what Professor Ziggernaut suggests, as often as he suggests, if not more often. (You can assume that one turn equals one minute).

How can I get out of the Catacombs?

- A. Via the ladder in the Ladder Room, or the black circle in the Well Bottom.

What do I need to do in the Catacombs?

- A. You need to get the phone back (one of the items on the parts list) from the Forgotten Storehouse, and you need to get the raft (see the question, earlier in this section, about the two docks on opposite sides of the canal).

### The South Polar Region

Smigosh! I lost Trent/Tiffany at the Icy Dock!

- A. Don't worry about it.

How can I get past the penguins?

- A. Read the sign.
- B. You'll need something from Venus.
- C. The ten mermaid coin from the Vizicomm Booth. Give it to the penguins.

How can I stop the gypsies from getting killed?

- A. You can't.

What should I do with the baby?

- A. Its parents have been killed.
- B. That makes it an orphan. Perhaps you can find an orphanage somewhere.

How can I get into the igloo?

- A. Read the sign.
- B. Have you seen anything that might interest those running an orphanage?
- C. The baby from the Tent in the Gypsy Camp.
- D. The matron of the orphanage will never accept an abandoned baby if the abandoner is in sight. You'll have to figure out a way to abandon the baby and get away.
- E. Certainly, getting the baby to stop crying is important.
- F. There's a cliched method of abandoning a baby.
- G. You'll need a couple of items from the prison area.
- H. Wrap the baby in the blanket (from your Cell). Then put the baby in the basket (from the Closet).

I. Now put the basket on the front stoop of the igloo. Wait a few turns.

J. When the matron gets the baby, she forgets to lock the door. You can now open it. Once inside, you have a few turns to grab the cotton balls before the matron discovers you.

What's with the weird geography around the igloo?

4. You're at the South pole of Mars. The only direction you can go from a south pole is north! To enter the igloo, type ENTER THE IGLOO.



## CLEVELAND

Are the rake, the sack, or the leaves useful?

- A. The rake is completely useless.
- B. The sack is necessary only to carry the leaves around. It's also useful for carrying things once you reach the limit of individual items that you can hold at once.
- C. The leaves are important for solving one puzzle.
- D. You find out more when you come to the particular puzzle.

Where in the Teensy Weensy House is the telephone directory?

- A. Don't go on until you've been in the Basement of House.
- B. Have you opened the trunk labelled "Old Appliances"?
- C. Have you examined the boomerangs?
- D. Did you try to search the medicine cabinet?
- E. Can we assume that you thoroughly interrogated Winston Churchill and Attila the Hun?
- F. Have you realized that this is one of those fake questions designed to keep you from reading hints to puzzles you're not stumped on? There's no basement in Cleveland!

Is there anything interesting about the bedroom?

- A. Have you looked out the window?

How can I get the headlight?

- A. There's no way to access the Ford other than via the Bedroom window.
- B. The sheet on the bed isn't long enough, and there's not a rope to be found.
- C. Seen any good prison escape movies lately?
- D. You can MAKE a rope from the sheet!
- E. You'll have to tear the sheet first.
- F. Then tie the resulting strips together.
- H. Finally, tie the rope to the bed then throw it out the window.
- I. If YOU climb down the rope, it breaks and you die. However,

if Trent/Tiffany is with you, he/she seems willing to take the risk! Just wait a turn.

Ack! Trent/Tiffany got killed by a truck!

- A. Jolly bad show, but things are not always as they appear.
- B. WAIT another turn after the "accident."

Is there a way to stop the Ford's brakes from failing?

- A. Get the brakes a good tutor.
- B. But seriously, folks, when did your brakes fail? There's no way to get to the car, let alone get into it, let alone start it, let alone experience a brake failure. Remember the warning in the introduction? This is one of those fake questions.

Is there anything to do in the Garden?

- A. There are several interesting items in the Garden.
- B. The flowers, however, are not one of them.
- C. You might want to snatch the trellis, though.
- D. Also, see the next question.

HELP!!! How can I get out of Cleveland?

- A. Millions ask this question daily.
- B. There's an exit in the garden.
- C. EXAMINE THE SOO.
- D. LOOK UNDER IT.
- E. ROLL IT UP! Voila, a black circle.

THE SPACESHIP SCENE, NEAR SATURN

Ack! When I get to the hold, I'm blown up!

- A. Don't step on the black circle in the Spawning Ground unless Trent/Tiffany is with you.

Ack! Trent/Tiffany keeps getting blown up when we go to the Hold!

- A. Don't worry about it.
- B. See the question in this section about what to do after saving the young man/woman.

Is the stallion useful?

- A. Yes.
- B. You can ride him.
- C. Mount the horse then just type the direction you want to go.
- D. It is vital that you ride the horse...
- E. ...to the other end of the Long Corridor to reach the hatch before the other spaceship blasts away. (See the next question.)

What is that rumbling noise?

- A. Have you looked through the window in the Hold?
- B. Try being in the Hold when the rumbling noise occurs.
- C. It's the small passenger yacht leaving. You must get to it before it leaves.
- D. But the only exit from this battleship is down at the other end of that Long Corridor.
- E. You can't walk to the hatch in time to get to the other ship before it rumbles away.
- F. But you can make it in time if you ride a horse!

I keep dying from the cold in Space.

- A. You missed something obvious.
- B. You need to wear the thermal-suit you'll find at Main Hatch.

How can I get past Thorback/Thorhale?

- A. You'll never get past while he's/she's alive.

- C. Try killing him/her with the sword from the Hold.
- D. Thorbast/Thorhala is a tough opponent, but after several attempts to kill him/her with your sword you will succeed in knocking Thorbast's/Thorhala's sword out of his/her hands. Take it as it floats toward you, disarming Thorbast/Thorhala.
- E. Trying to kill Thorbast/Thorhala at this point is the wrong move, however. Thorbast/Thorhala is just too quick for you, even disarmed. Have you ever noticed that you're dressed all in white, and Thorbast/Thorhala all in black?
- F. What would the "good guy" in any sword fight do upon disarming his/her opponent?
- G. Once your holding Thorbast's/Thorhala's sword, give it to him/her.
- H. You must get Thorbast/Thorhala to "give up" before the bug-eyed monster carries away the young man/woman.

How can I save the young man/woman from the space monster?

- A. You'll have to get past Thorbast/Thorhala first.
- B. Once you've done that, it's easy!
- C. Just kill the monster. Even your bare hands are sufficient.
- D. Then, don't forget to untie the young man/woman.

What should I do after saving the young man/woman?

- A. He/she enters the small spaceship and beckons you to follow.
- B. So follow!
- C. Once you enter the Space Yacht, Elysia/Elysium will give you the photo you need. And when you return to the battleship, you may have an unexpected meeting!

Is there any way to land on Titan without crashing?

- A. Perhaps. Don't you think a spaceship this size has an auto-pilot?
- B. It's probably behind the panel in the Control Room.
- C. Did you turn the auto-pilot on?
- D. Perhaps it can be repaired by the French robot.
- E. See the question about gourmet cooking in the section called "The Planet of the Snobby Robot Chefs."
- F. No section by that name? Perhaps, then, you should reread



the Introduction. Especially the part about not looking at questions except those relating to puzzles you're stumped by.

How do I get away from this spaceship section of the story?

A. There's a black circle above the battleship.

B. It's in the third Long Corridor location west of the Stable.

## AMONG THE MOUNTAINS OF NEPTUNE

Is there any way to get a light source into the cave?

- A. Probably.
- B. But considering the "interests" of the creature who lives in the cave, would you really want to ruin things by bringing a light?

Is the love potion useful?

- A. Surely you've met someone who's not as interested in you as you are in him/her.
- B. It's someone in the Mine Shaft City.
- C. Natasha/Ivan seems pretty aloof, wouldn't you say?
- D. Put the love potion in his/her vodka.
- E. Don't put it in the orangutan's milk by accident.

How can I keep the baboons and the gibbons away from me?

- A. Let's face it, you just have animal magnetism.
- B. Have you ever wondered what the extra machine on your spacesuit was?
- C. It's an animal magnet! Switch it off.
- D. The vaseline will help loosen the switch.
- E. Once the monkeys have stopped bothering you, the bouncer will let you into the Bordello.

How can I leave Neptune without being blasted by the Throbbin Rays?

- A. You'll need the gartenium shielding from Mercury.
- B. You'll also need some fruit from the orchard on Io.
- C. And you'll definitely need the makeup kit from the transvestites on Ceres.
- D. But mostly, you'll need to reread the Introduction of this hint booklet, where it tells you not to look at the answers to questions you're not stuck on.

## THE BOUDOIR AND PLAZA (PHOTOS)

What is this Boudoir and what do I do here?

- A. You find out more about the boudoir a few turns after your arrival. Meanwhile, why not "enjoy" the company of your civer-mate?
- B. At long last, you have come face to face with your archenemies, the Leather Goddesses of Phobos!

Okay, now I'm in the Plaza. What do I do here?

- A. If Trent/Tiffany isn't with you, not much.
- B. It's time for Trent/Tiffany to build his/her Super-Duper Anti-Leather Goddesses of Phobos Attack Machine. Just give him/her whatever item from the parts list he/she asks for. You must do this immediately...you can't spare a single turn.
- C. If you got to the Plaza without all eight items from the parts list, you're lost. You'll have to RESTART (or RESTORE) and collect them all before returning.
- D. If you give the eight items to Trent/Tiffany at the right moments, you will WIN THE GAME! Yow!!!

## GENERAL QUESTIONS

What's my goal in this story?

- A. You should get a better idea of your goal once you've met Trent/Tiffany.
- B. A few dozen turns after meeting him/her, Trent/Tiffany will give you something.
- C. This WatchBook contains a parts list for the items that Trent/Tiffany needs to build a machine that will defeat the Leather Goddesses.
- D. Therefore, your goal is to find these eight items, and then get to a location where Trent/Tiffany can build the machine.

How can I change the gender or my character in the story?

- A. You determine the sex of your character at the beginning of the story by entering either the Men's Room or the Ladies' Room. Once you've established your gender, you can't change it without restarting.

The scoring seems pretty cockamamie. How does it work?

- A. You always get points at given places in the story, but there are elements of randomness.
- B. For one thing, you don't always get the same number of points each time you reach the same point in the story. For example, for reaching the prison cell on Phobos, you will get somewhere between 1 and 8 points.
- C. Another element of randomness: when you use the STATUS command, you are told the total points that your score is "out of." This number starts at 2309, but decreases randomly each time you get points.
- D. Your points increase and your "out of" number decreases, until they finally meet on the final turn of the story.
- E. This is all designed to confuse you, of course.

Shucks! It won't let me into LEWD mode.

- A. You must be at least 21 years old.
- B. If you are, just type 21 (or whatever) when prompted to input your age. If you're not, you simply can't play in LEWD mode!

I'm not really picking up the 3-2 in the comic. Can you give me some tips?



- A. Sure. For one thing, make sure you have the blue "lens" over your right eye, and the red "lens" over your left eye.
- B. It takes a few seconds for your eyes to adjust. The 3-D effect should improve noticeably within twenty seconds or so.
- C. Hold the comic directly in front of you and move it slowly toward and away from your face until the 3-D effect is maximized.
- D. Where else but here could you develop invisible ink to learn how to read 3-D? What a wild and crazy bunch we are, eh?

What exactly are the seven scratch 'n' sniff odors, and where do they appear in the story?

- A. Don't develop it until you've finished the story, or you might see things you don't want to see.
- B. 1. Pizza (in the bathroom after urinating) 2. Chocolate (whenever the hunk of chocolate is present) 3. Mothballs (in the closet) 4. Perfume (in the Harem) 5. Garlic (In Space, when Thorbast/Thorhala speaks) 6. Leather (in the Boudoir -- this scent is admittedly weaker than the others) 7. Banana (on the last turn before winning). Some other odors we were considering: Skunk, Peanut Butter, Grapefruit, Bubble Gum, Whipped Cream, Mushrooms, New Car, Anchovy, Martini, Fried Chicken...

Why does so much of LGOP take place in Ohio?

- A. Why not?

Is a marsmid anything like a zorkmid?

- A. They're both coins...

I have this friend who would like to know where all the sex scenes are in Leather Goddesses of Pornos. Would you please tell me? Uh, I mean, him? That is, tell me, and I'll pass the info along to him.

- A. Reading the next hint will give things away. You might not want to go any further until you finished the story.
- B. There are five opportunities for some "foolin' around": 1. Solving the frog puzzle. 2. Your hour in the Inner Harem. 3. When you're a porilla in the cage. 4. Following Elysia/Elysium into his/her private cabin after he/she gives you the photo. 5. On the divan in the Boudoir.
- C. Don't forget to experience these "episodes" in all three naughtiness levels. (Unless you're Underage, of course. Or unless you're a personal friend of Ed Meese. If you're a personal friend of Ed Meese, we're just joking and there really aren't any sex scenes at all.)

# THE PARTS LIST

This section tells you where to find the eight items on the parts list.  
Use it only as a last resort.

NUMBER	ITEM	LOCATION
1.	common household blender	from the frog prince
2.	six feet of rubber hose	in the cage in the Laboratory
3.	pair of cotton balls	in the igloo (Orphanage Foyer)
4.	eighty-two degree angle	from King Mitre
5.	headlight from a 1933 Ford	out the Bedroom window (Cleveland)
6.	white mouse	on Hickory Dickory Dock
7.	photo of Jean Harlow/ Douglas Fairbanks	from Elysia/Elycium, aboard the Space Yacht near Saturn
8.	Cleveland phone book	in the Forgotten Storehouse of the Catacombs

## HOW ALL THE POINTS ARE SCORED

This section should only be used as a last report, or for your own interest after you've completed the game. For more information about how scoring works in Leather Goddesses of Phobos, see the scoring question in the General Questions section.

EVENT	POINTS
waking up in the prison cell	between 1 and 2 points
getting the mouse*	between 14 and 23 points
getting the odd machine from the salesman	between 3 and 10 points
returning to your body in the Laboratory*	between 19 and 43 points
getting the headlight*	between 14 and 47 points
killing or trapping the flytrap	between 2 and 17 points
answering the riddle	between 2 and 19 points
getting the Cleveland telephone book*	between 13 and 39 points
getting the raft	between 2 and 11 points
arriving at the Ice Dock unradiated	between 4 and 19 points
getting the cotton balls*	between 16 and 45 points
killing Thorbast/Thorhala	between 5 and 20 points
getting the photo*	between 17 and 30 points
getting the blender*	between 17 and 34 points
getting the 32 degree angle*	between 16 and 26 points
getting the flexible black circle	between 5 and 17 points
arriving at the Plaza	between 2 and 22 points
TOTAL	between 171 and 429 points

\*These events also increase your rank. Your rank is increased for a ninth time on the final turn of the story.

## FOR YOUR AMUSEMENT

You shouldn't develop anything in this section until you've finished Leather Goddesses of Phobos. Things in this section will invariably give away the answers to puzzles in LEWD.

Have you ever tried to...

...play LEATHER GODDESSES as a man if you're a woman, or vice versa?

...buy a beer in the bar before relieving yourself?

...enter the men's room after entering the ladies' room first (or vice versa)?

...flush the toilet?

...eat the pizza? And then typed VOMIT?

...urinate in something other than a toilet?

...not go to the bathroom?

...knock on the door of Trent's/Tiffany's cell before opening the door?

...lead Trent/Tiffany into your cell? (Try in all three naughtiness levels.)

...call Trent "Tiffany" (while playing as a man), or vice versa?

...walk west in the Observation Room?

...jump off the prison roof on Phobos?

...touch, examine, or put something on one of the black circles?

...push Trent/Tiffany into the tree hole (Fork, Of Spits)?

...jump into the tree hole while being chased by the flytrap?

...get into the tree hole after trapping the flytrap there?

...ask Trent/Tiffany about the odd machine?

...t-remove the tray and then examine it?

...use the odd machine on the rabbit?

...use the odd machine on the raft and then put the raft in the canal?

...run the cotton balls through the odd machine and then examine them?

...DIAGNOSE and examine yourself as a gorilla?

...get naughty with the other gorilla while in TAME mode? In LEWD?

...examine your body on the slab while you're a gorilla?

...examine Trent's/Tiffany's body on the slab while you're a gorilla?



- ...leave the Laboratory while you're a gorilla?
- ...whipping someone with the rubber hose (not in TAME mode)?
- ...give anything to King Mitre?
- ...shake King Mitre's hand?
- ...examine (the unangled) Princess Theta?
- ...marry Princess Theta (in both her angled and unangled forms)?
- ...put the unangling cream on the pile of angles? On King Mitre?
- ...touch the frog?
- ...solve the frog puzzle in TAME mode?
- ...ask Trent/Tiffany to kiss the frog?
- ...click the mouse?
- ...sink the royal barge?
- ...examine, awaken, or kiss the dead alien messenger?
- ...put the lip balm on the dead alien messenger?
- ...give the flexible black circle back to the proprietor?
- ...show the dead alien's coded message to the Sultan/Sultanness?
- ...ask the harem guard for a different number than the "correct" number?  
Several times?
- ...ask the harem guard for same number twice in a row?
- ...wait instead of answering "yes" when the Sultan/Sultanness asks if  
you're ready for the riddle?
- ...wait instead of answering the riddle right away?
- ...SAVE your position in the Audience Chamber before answering  
the riddle?
- ...return from the Inner Harem to the Harem holding the secret map  
after the Sultan's wife/Sultanness' husband warns you that if you  
leave that way "the harem guards will..."
- ...thank the Sultan's wife/Sultanness' husband after getting the  
torch and secret map?
- ...measure the Sultan's wife?
- ...measure the Sultanness' husband (in all three naughtiness levels)?
- ...make love to the Sultan's wife/Sultanness' husband a second time  
(not in TAME mode)?
- ...sneak to the Sultan's wife or Sultanness' husband but using his or her

wrong number? (e.g., SULTAN'S WIFE #123, HELLO instead of SULTAN'S WIFE #755, HELLO)

- ...move around in the Catacombs without a light?
- ...read the Cleveland phone book?
- ...deflate the raft? While it's in the water? While it's in the water and you're in it?
- ...put the raft in the Oasis?
- ...take or open the buoy (if you've solved Lork I)?
- ...have sex with anyone while radiated from the ion beam?
- ...talk to the robot baby?
- ...kiss or rock the robot baby while it's crying?
- ...suckle the robot baby (playing as both a male and a female)?
- ...toss the robot baby into the canal?
- ...count the leaves? (That's also how many were in the pile of leaves in Lork I.)
- ...tie the strips of cloth (from the partially-made rope) to anything?
- ...screw the stallion?
- ...go into space from the battleship without putting on the white suit?
- ...tell Elysis/Elysium to shut up while he/she is screaming?
- ...follow Elysis/Elysium into her/his private cabin? In all three naughtiness levels?
- ...read the photo that Elysis/Elysium gives you?
- ...ask various characters about the Leather Goddesses? (such as Trent/Tiffany, the salesman, the mad scientist, Thorbast/Thorbala, Elysis/Elysium, King Mitre, Princess Theta, the Sultan/Sultanness, the Sultan's wife/Sultanness' husband, the Exit Shop proprietor...)
- ...get fresh with the Leather Goddess in the Boudoir in TAKE mode?
- ...kiss the Leather Goddess, not in TAKE mode, while Trent/Tiffany is also in the Boudoir?
- ...get to the end of the Plaza scene without Trent/Tiffany present?
- ...get to the end of the Plaza scene without giving all of the eight parts to Trent/Tiffany?
- ...use "four letter words" in your inputs while in TAKE mode?
- ...smell the barge or the flowers in the Garden?
- ...put the blanket or sheet on your head?

- ...open your mouth?
- ...give an age less than 3 while trying to enter LFW? mode?
- ...LOOK with your eyes closed? With your hands over your eyes?
- ...look through something that isn't transparent?
- ...look inside your overalls, loincloth, or bikini?
- ...typed control-B followed by a carriage return? (IBM version only!)

## ACKNOWLEDGEMENTS

What are the acknowledgements doing in the hint booklet?

- A. The manual is printed too early to include acknowledgements, and there simply wasn't room on the story disk. (In fact, the LSP program is 99.991% of the maximum size of a "classic" "non-plus" Infocom story.

[acknowledgements to follow]



## LYDIA CAMPBELL'S GUIDE TO THE HOT SPOTS OF THE SOLAR SYSTEM

Take it from me, Lydia Campbell. Just because I'm the daughter of a senator doesn't mean that I don't know how to party. I've been all over the solar system, and I know every hot spot from Venus to Vesuvius.

Now I've laid it all out for you in this handy pocket-sized guide. It's filled with my personal tips for cudes and dames on everything from fads to fashions. You'll be glad you partied the Lydia Campbell way!

### JOE'S BAR

Upper Sandusky, Ohio

It's 10:03 on a Thursday and I'm standing in Joe's Bar in Upper Sandusky, wearing a tight black skirt, spike heels, and a red silk blouse. I'm having Joe's special draft beer and a couple of pretzels while I wait for the guys to get over here from the construction site across the street. Joe's a real doll. He'll refill the snack basket no matter how many pretzels you eat. But the real selling point at Joe's is the after-hours activities in the bathrooms. Don't miss them.

### PLAZA

Phobos Palace Area

On Friday nights, meet me at the Plaza on Phobos. I'll be wearing a brass bikini and my heirloom diamond chip earrings. If it's early in the evening, I'm usually by myself, waiting for my favorite samurai robot to get off guard

duty. Things really start to heat up here after 23:00, when the interstellar set jams the dance floor. Don't forget to try a Chomper Cocktail in the lounge, and you may get Tonja, the cocktail waitress, to invite you to her next party.

### CRAMPED SPACE

#### Phobos Call Area

Even girls like me know that when the party's over, you need a place to be alone with that certain someone. That's when I recommend squeezing into a cramped space with your honey. I usually wear my brass bikini, minus the earrings, plus a few little items that are my special secret. But you can wear or do nearly anything you want when there's just the two of you cheek-to-cheek in this private hideaway.

### SPAWNING GROUND

#### Venus

If it's Tuesday, I'll be at the Spawning Ground, the hottest singles bar in the solar system. Fashionably-dressed regulars crowd the dance floor and rub more than just elbows at the sleek black-and-white bar. Exotic jungle plants overhang the small tables, where you'll find me ogling the guys as I sip a Flyball. I usually dress to the hilt -- spangled black cocktail dress, veiled hat, crimson lipstick. If you're in the mood, this is the place to be.

### IN SPACE

#### Saturn

It's 21:00 on a Wednesday and I'm floating around the Kink Klub in my silver spacesuit, waiting to see what happens. There's always something kinky going on here in the outer reaches of the solar system. When you're not joining in the fun, it's a kick watching the space squid bartenders serve a dozen customers at once. The squids are a riot after hours, too, when those tentacles really get moving.

### TERNSY-WEENY HOUSE

#### Cleveland

This place might look small, but you'll be amazed at how many fun-loving party-goers can fit inside. Step through the door and you've entered an Alpine paradise complete with cotted pine trees. Snow machines concealed in Swiss chalets send drifts down the four-story mountain in the center of the room. You can take a cable car ride to the top for a close-up view of the scantily-clad guys and dolls who ski down the mountain with your food and drink order. Rowdy snowball fights are common, so come prepared to play.

### DONALD DOCK

#### Mars

Monday night is the time to visit Donald Dock, the hottest comedy club in the solar system. Interstellar talent teams up with audience members to put on a ribald show that will leave you rolling in the aisles. And there are always plenty of good-looking duces and dames to help you back into your seat. There's usually a line outside Donald Dock on Monday night. But Bruce the

doorkeeper is a doll and I've known him forever, so all I do is breeze up in my silky polka-dot dress and give him a kiss and he lets me through. He'll let you in, too, if you tell him Lydia sent you.



Comments about the map copy:

I like the concept, but it doesn't seem like Lydia Campbell speaking. I see Lydia as your basic apathy inside-conscious dob-type, but the Lydia who's writing the Hotz Spots article is more of a Mae West burn-the-candle-at-both-ends nothing-matters-as-long-as-you're-having fun type. However, I don't have any idea who you could use instead.

I think there are too many entries. Some of the names are so much better than others; I would cut the bad ones out and make the other entries longer. The best name was the Spawning Ground; the last three names were all pretty dull. I think the names should be ordered to get increasingly suggestive, also, with Cramped Space second-to-last and Spawning Ground last.

I like the way she keeps referring to her outfit. It's the most Lydia Campbellish thing she says, and it gives a continuity to the entries.

The stuff about Joe and the pretzels is pretty dull. How about something like "Joe makes a really awful pizza, but he gets hurt if you won't eat it. One trick the regulars know is to sneak their slice into the bathroom and abandon it there."

How about changing "my favorite samurai robot" to "a well-equipped samurai robot I know"?

In the Cramped Space section, instead of "I usually wear my brass bikini, minus the earrings..." how about "I usually wear the same diamond earring outfit I mentioned above, minus the brass parts..."

In the Spawning Ground section: "...ogling the guys as I suck down Flyball after Flyball."

The last two entries weren't as entertaining as all the others.

I think there should be more sci-fi/alien material. Example:

"Sometime a Leckbandi guard will wander into the Plaza. Leckbandi are difficult to 'make' because in order to get them to follow you, you have to blow in both their ears simultaneously. This is difficult for human females, but a breeze for Leckbandi females since they have two mouths. Leckbandi males also have two mouths, as well as a number of other extra body parts, which really makes it worth mastering the technique of blowing in two ears at once."

You should ask Jon to read it through and "suggestify" the text. There are already a few, but I'm not sure if you did them intentionally: "Now I've laid it all out..." "...get off guard duty..." "...fit inside."

[front cover]

LYDIA CAMPBELL'S GUIDE TO THE HOT SPOTS OF THE SOLAR SYSTEM

[clockwise from top left]

I'm Lydia Campbell! Just because I'm the daughter of a senator doesn't mean that I don't know how to party!

I've been to every hot spot from Venus to Vesuvius!

Now it's all laid out for you in this handy pocket-sized guide!

[map copy]

## JOE'S BAR

Upper Sandusky, Ohio

Joe's creamy draft beer is known from Mercury to Mars. He makes a terrible pizza, though, and gets hurt if you don't eat a whole 10-incher. One trick the regulars know is to sneak into the bathroom and abandon the slices there.

## CRAMPED SPACE

Phobos Cell Area

Even girls like me know that when the party's over, you need a place to be alone with that certain someone. That's when I recommend squeezing into a cramped space with your honey. You can wear or do nearly anything you want when there's just the two of you cheek-to-cheek in this private hideaway.

## SPAWNING GROUND

Venus

The Spawning Ground is the hottest singles bar in the solar system. Fashionably-dressed regulars gyrate to the throbbing rhythm of the band and rub more than just elbows at the gleaming black-and-white bar. Exotic jungle plants are mounted over the tables, where you'll find me ogling the guys as I suck down Flyball after Flyball.

## THE BEDROOM

Cleveland, Ohio

This place might look small, but you'll be amazed at how many fun-loving party-goers can fit inside. Although it's really just the bedroom of my friend Rod, I've been to so many swell parties there with so many different people that I think of it as a public place. You can, too.



## OASIS

### Mars

On Monday nights, I go to the Oasis on the steamy side of Mars. Monday is amateur night, so the audience gets to participate in the exotic dance show. Everyone puts on a pair of x-ray glasses and whoever looks best under their clothes wins a prize. The Martians all have extra body parts, so you can get quite an eyeful. Don't forget to wear lead undies if you're shy.

## MAIN HATCH

### Saturn

There's always something kinky going on here in the outer reaches of the solar system. When you're not joining in the fun, it's a kick to watch the space squid bartenders serve a dozen customers at once. The squids are particularly exciting after hours, when those slippery tentacles really get moving.

## BOUDOIR

### Phobos Palace Area

On Friday nights, meet me at the Boudoir Club on Phobos. If it's early in the evening, I'm usually by myself, waiting for a well-oiled samurai robot I know to get off guard duty. Things get really hot after 23:00, when dozens of panting bodies from the space yacht crowd press onto the dance floor.

[back cover]

Of all the hot spots of the solar system, my personal favorite is the Main Hatch. Those bartenders are hard to beat. Treat your thirsty lips to a Space Probe Cooler, and you may get one of them to invite you to an after-hours party. There's often a line outside the Main Hatch, but Fangthwart, the doorkeeper, is a real cutie, and he'll let you in whenever you feel like coming. Just tell him Lydia sent you.

(INFOCOM logo)

Infocom, Inc., 125 CambridgePark Dr., Cambridge, MA 02140

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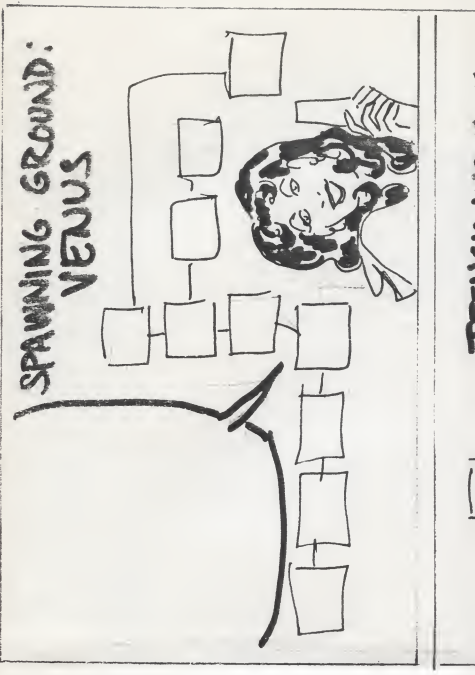
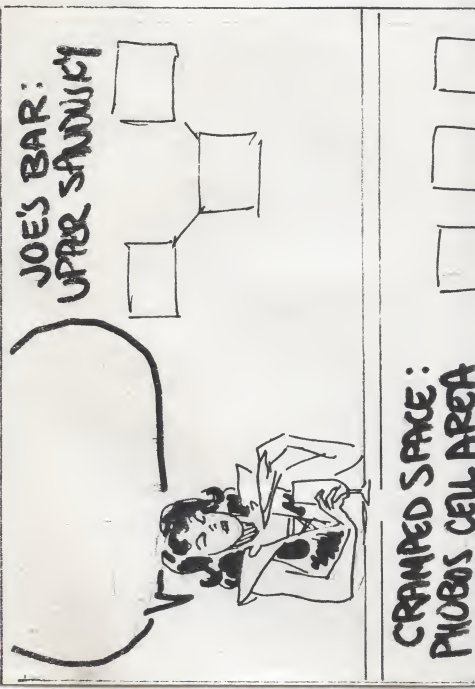
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THE OFFICIAL GUIDE TO THE  
**HOT SPOTS**  
OF THE

**SOLAR SYSTEM**







JOE'S BAR:  
UPPER SANDUSKY



CRAMPED SPACE:  
PHOBOS CELL AREA

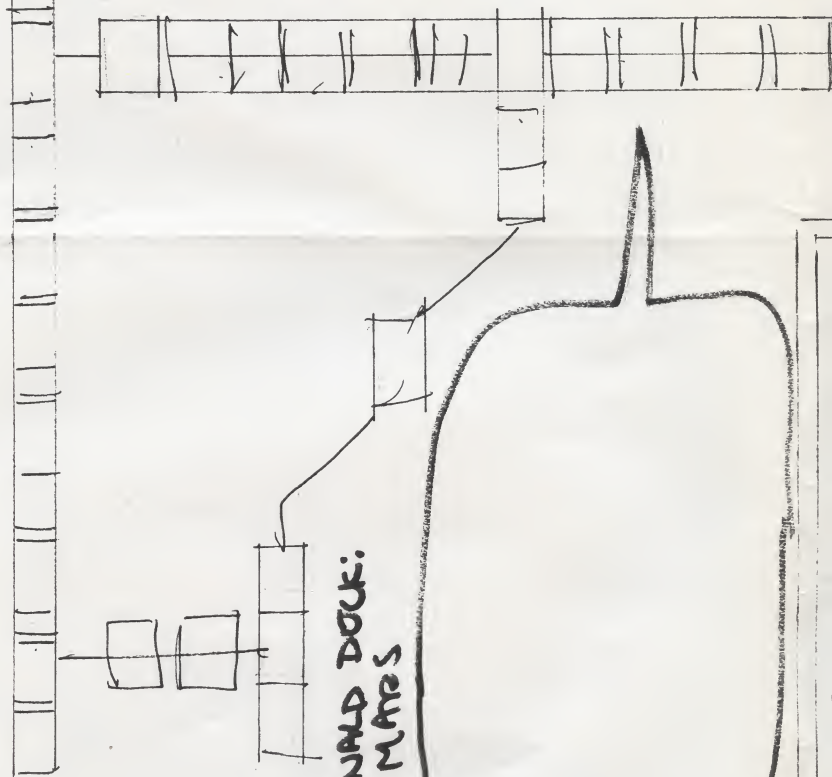


SPAWNING GROUND:  
VENUS

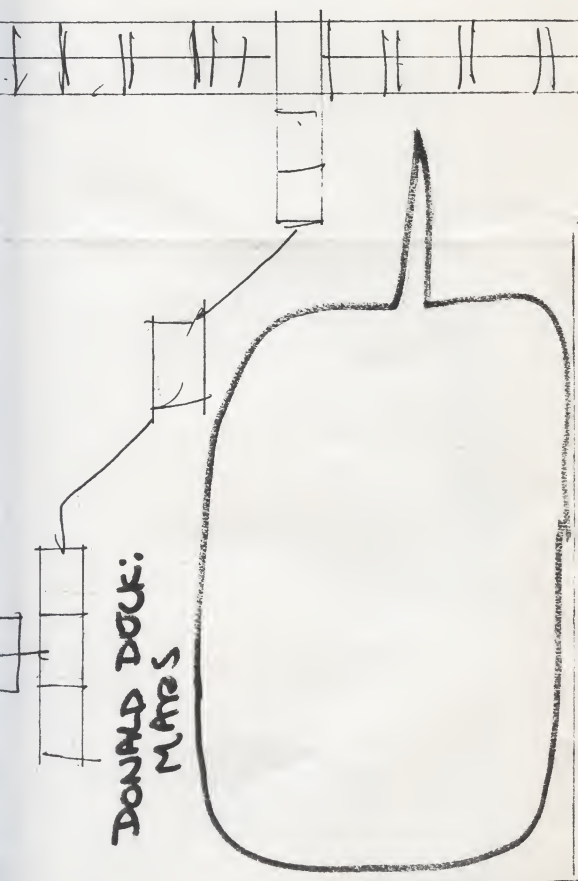


TEENSY WEAZY  
HOUSE:  
CLEVELAND





DONALD DUCK:  
MARS

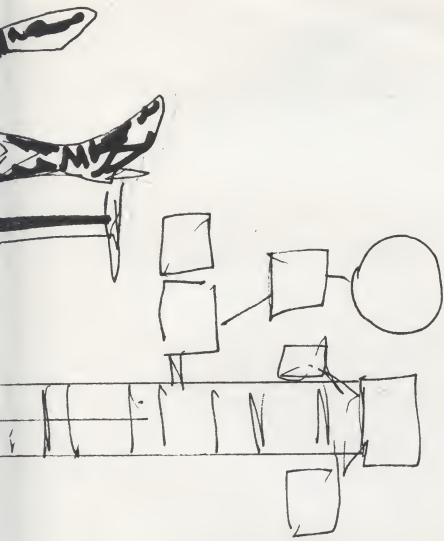


DONALD DUCK:  
MARS



IN SPACE:  
SATURN

IN SPACE.  
SATURN



PLAZA: PROBABLE AREA



PLAZA: PROBABLE AREA



LEGEND:



OF ALL THE HOT SPOTS OF THE SOLAR SYSTEM,  
MY PERSONAL FAVORITE IS THE **MAIN HATCH**, THOSE **BAR-  
TENDERS** ARE **HARD TO BEAT**. TREAT **YOUR** THIRSTY LIPS TO A  
**SPACE PROBE COOLER**, AND YOU MAY GET ONE OF THEM TO INVITE YOU TO  
AN **AFTER-HOURS PARTY**. THERE'S OFTEN A **LINE** OUTSIDE THE MAIN  
HATCH, BUT **FANGTHWART**, THE DOORKEEPER, IS A **REAL CUTIE**,  
AND HE'LL LET YOU IN WHENEVER YOU FEEL LIKE COMING.  
JUST TELL HIM **LYDIA** SENT YOU.



S OF THE SOLAR SYSTEM,  
THE MAIN HATCH, THOSE **BAR-**  
TREAT **YOUR** THIRSTY LIPS TO A  
AY GET ONE OF THEM TO INVITE YOU TO  
S OFTEN A **LIVE** OUTSIDE THE MAIN  
DOORKEEPER, IS A **REAL CUTIE**,  
EVER YOU FEEL LIKE COMING.  
SENT YOU.



# HOT SPOT OF THE Solar System

I'M **LYDIA CAMPBELL!**  
I'M THE DAUGHTER OF A  
DOESN'T MEAN I DON'T  
HOW TO **PARTY!**



NOW IT'S ALL LAID  
OUT FOR YOU IN THIS  
**HANDY POCKET-SIZED  
GUIDE!**

# HOT SPOTS OF THE Solar System

I'M **LYDIA CAMPBELL**! JUST BECAUSE  
I'M THE DAUGHTER OF A **SENATOR**  
DOESN'T MEAN I DON'T KNOW  
HOW TO **PARTY!!**

I'VE  
BEEN TO  
EVERY **HOT**  
**SPOT** FROM  
**VENUS** TO  
**VESUVIUS!**

NOW IT'S **ALL** LAID  
OUT FOR YOU IN THIS  
**HANDY POCKET-SIZED**  
**GUIDE.**





JOE'S CREAMY DRAFT BEER IS  
KNOWN FROM *MERCURY* TO *MARS*. HE  
MAKES A *TERRIBLE* PIZZA, THOUGH,  
AND GETS *HURT* IF YOU DON'T EAT  
A *WHOLE 10-INCHER*. ONE TRICK  
THE *REGULARS* KNOW IS TO SNEAK  
INTO THE *BATHROOM* AND  
*ABANDON* THE SLICES  
*THERE!*



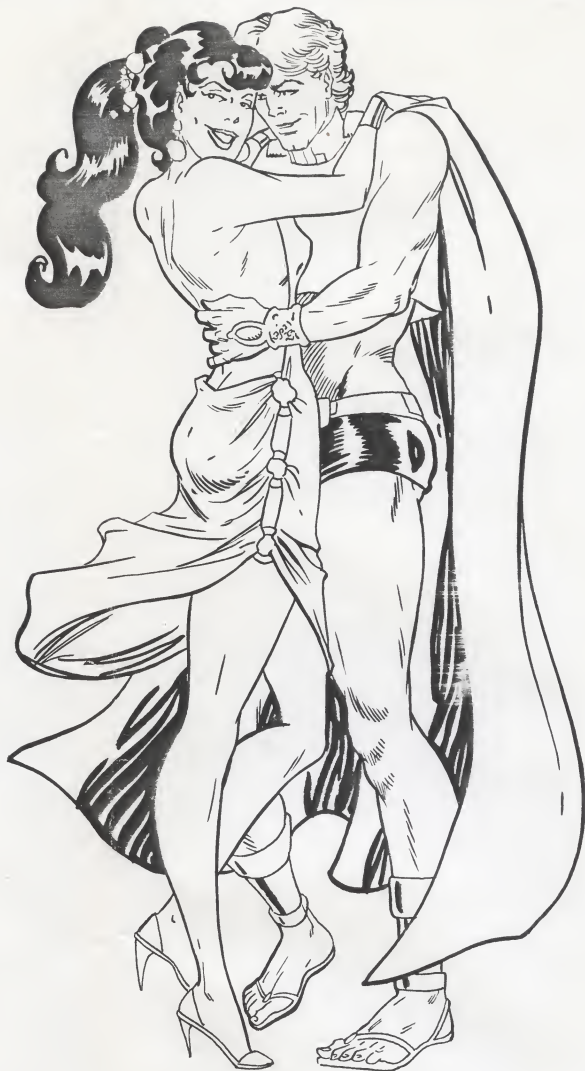
EVEN GIRLS LIKE *ME* KNOW THAT WHEN  
THE PARTY'S *OVER*, YOU NEED A PLACE TO BE  
WITH THAT *CERTAIN SOMEONE*. THAT'S WHEN  
*I* RECOMMEND SQUEEZING INTO A *CROWDED*  
*SPACE* WITH YOUR *HONEY*. YOU CAN *WEAR*  
OR *DO* NEARLY *ANYTHING* YOU *WANT*  
WHEN THERE'S JUST THE TWO OF YOU  
*CHEEK-TO-CHEEK* IN THIS  
*PRIVATE HIDEAWAY*.

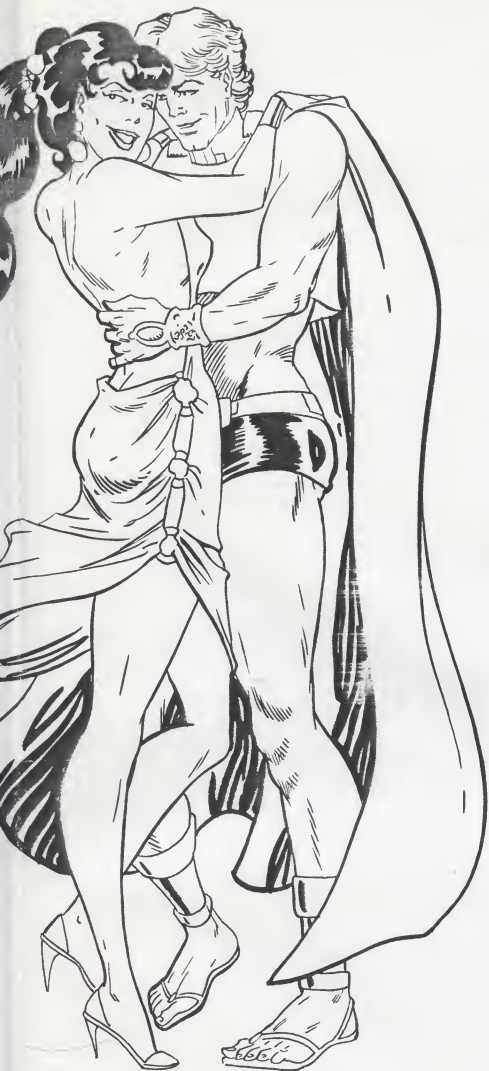


...ER IS  
...O **MARS**. HE  
... , THOUGH,  
...ON'T EAT  
...ONE TRICK  
...TO SNEAK  
...ND  
...S



...OW THAT WHEN  
...NEED A PLACE TO BE  
...EONE. THAT'S WHEN  
...NG INTO A **CROWDED**  
...EY, YOU CAN **WEAR**  
...NG YOU **WANT**  
...E TWO OF YOU  
...N THIS  
...AY.





JOE - GAF

X

C/M - 2-1-55



THE SPAWNING  
GROUND IS THE  
HOTTEST SINGLES BAR  
IN THE SOLAR SYSTEM.  
FASHIONABLY-DRESSED REGULARS  
GYRATE TO THE THROBBING  
RHYTHM OF THE BAND AND  
RUB MORE THAN JUST ELBOWS  
AT THE GLEAMING BLACK-AND-  
WHITE BAR. EXOTIC JUNGLE  
PLANTS ARE MOUNTED OVER  
THE TABLES, WHERE YOU'LL  
FIND ME OGLING THE GUYS  
AS I SUCK DOWN  
FLYBALL AFTER  
FLYBALL.



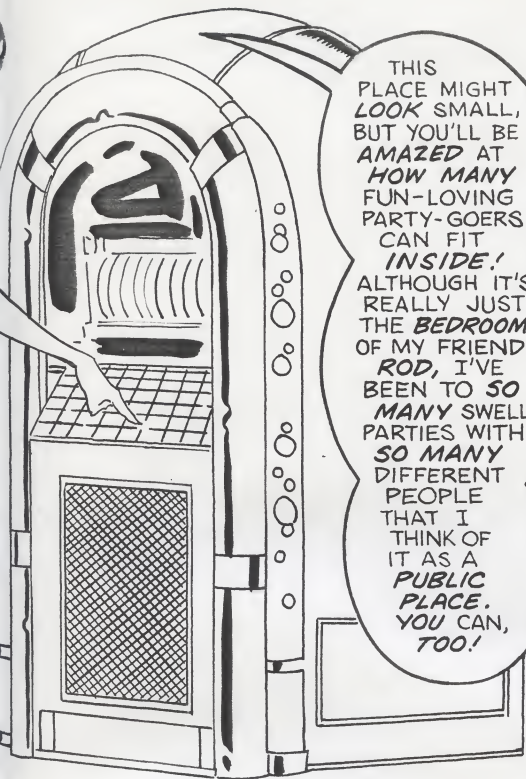


LARS  
NG  
D  
BOWS  
Y-AND-  
GLE  
VER  
'LL  
YS



THIS  
PLACE MIGHT  
LOOK SMALL  
BUT YOU'LL  
BE AMAZED AT  
HOW MANY  
FUN-LOVING  
PARTY-GOERS  
CAN FIT  
INSIDE  
ALTHOUGH  
REALLY JUST  
THE BEDROOM  
OF MY FRIEND  
ROD, I'VE  
BEEN TO  
MANY SWING  
PARTIES WITH  
SO MANY  
DIFFERENT  
PEOPLE  
THAT I  
THINK OF  
IT AS A  
PUBLIC  
PLACE  
YOU CAN  
GO TO!





THIS  
PLACE MIGHT  
LOOK SMALL,  
BUT YOU'LL BE  
AMAZED AT  
HOW MANY  
FUN-LOVING  
PARTY-GOERS  
CAN FIT  
INSIDE!

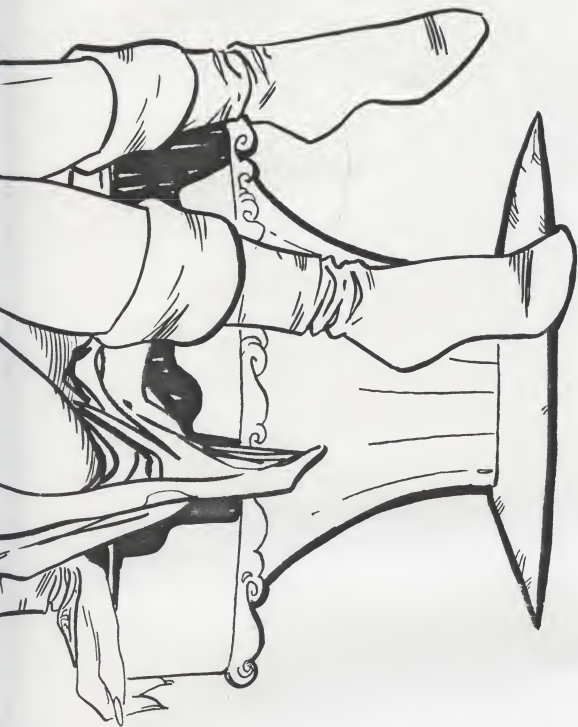
ALTHOUGH IT'S  
REALLY JUST  
THE BEDROOM  
OF MY FRIEND  
ROD, I'VE  
BEEN TO SO  
MANY SWELL  
PARTIES WITH  
SO MANY  
DIFFERENT  
PEOPLE  
THAT I  
THINK OF  
IT AS A  
PUBLIC  
PLACE.  
YOU CAN,  
TOO!



ON MONDAY NIGHTS, I GO TO THE OASIS ON THE STEAMY SIDE OF MARS. MONDAY IS AMATEUR NIGHT, SO THE AUDIENCE GETS TO PARTICIPATE IN THE EXOTIC DANCE SHOW. EVERYONE PUTS ON A PAIR OF X-RAY GLASSES AND WHOEVER LOOKS BEST UNDER THEIR CLOTHES WINS A PRIZE. THE MARTIANS ALL HAVE EXTRA BODY PARTS, SO YOU CAN GET QUITE AN EYEFUL. DON'T FORGET TO WEAR LEAD UNDIES IF YOU'RE SHY.



Y NIGHTS, I GO TO THE OASIS ON THE  
OF MARS. MONDAY IS AMATEUR NIGHT,  
NCE GETS TO PARTICIPATE IN THE  
E SHOW. EVERYONE PUTS ON A PAIR  
SSES AND WHOEVER LOOKS BEST  
R CLOTHES WINS A PRIZE. THE  
LL HAVE EXTRA BODY PARTS, SO  
T QUITE AN EYEFUL. DON'T FORGET  
EAD UNDIES IF YOU'RE SHY.



15/12/25





THERE'S **ALWAYS** SOMETHING **KINKY** GOING ON  
HERE IN THE OUTER REACHES OF THE SOLAR SYSTEM.  
WHEN YOU'RE NOT JOINING IN THE **FUN**, IT'S A  
**KICK** TO WATCH THE **SPACE SQUID BARTENDERS**  
SERVE A **DOZEN CUSTOMERS** AT ONCE. THE  
SQUIDS ARE **PARTICULARLY** EXCITING **AFTER**  
**HOURS**, WHEN THOSE SLIPPERY TENTACLES  
**REALLY** GET MOVING!



MEET  
ON *PA*  
THE E  
MYSEL  
*OILED*  
TO G  
THING  
23:0  
*PAN*  
S

NG *KINKY* GOING ON  
ES OF THE SOLAR SYSTEM,  
IN THE *FUN*, IT'S A  
*SQUID BARTENDERS*  
RS AT *ONCE*. THE  
LY EXCITING *AFTER*  
PPERY TENTACLES  
!



ON *FRIDAY NIGHTS*,  
MEET ME AT THE *BOUDOIR CLUB*  
ON *PHOBOS*. IF IT'S *EARLY* IN  
THE EVENING, I'M USUALLY BY  
MYSELF, WAITING FOR A *WELL-*  
*OILED* SAMURAI ROBOT I KNOW  
TO GET OFF *GUARD DUTY*.  
THINGS GET *REALLY* HOT AFTER  
23:00, WHEN DOZENS OF  
*PANTING BODIES* FROM THE  
*SPACE YACHT CROWD*  
PRESS ONTO THE  
DANCE FLOOR.

## PROBABLE CELL AREA

-----

1. "CRUMBLED BRACKEN" should be "CRUMBLED BRACKEN" in Lydia's rising bubble
2. "Blucky" data into the line of the "Cell" box. Also, the objects in the "Cell" room are impressively crowded. Perhaps move them to the left side of the "Cell" box where there's more room. "Muck of brown food" could be cut to "Food" if needed.
3. The line from "Crumbled Ings" to "Cell" should be dotted.
4. "Scrap of water" should be on one line. (All object names should be on one line unless there are space considerations.)

## VENUS

-----

5. "Jar of untangling trees" should be moved to the left under the "Spawning Ground" box.
6. "Venus Flytrap" should be moved to the left over the "Jungle" box.
7. The path from "Clearing" to "Rock Door" should leave "Clearing" to the northwest, not the north.
8. There's a connection missing between "Front Door" and "Rocky Cliffs" -- east from the former, west from the latter.
9. Delete "Luge," change "Dance" to "Sunbathe," and replace "Gorilla" with "Male Gorilla" and "Female Gorilla." If possible, move the objects to right over the "Laboratory" box to avoid confusion with the "Vizicomm Room" box.

## SATURN

-----

10. This scene is actually in space near Saturn. Perhaps the headline should read "Near Saturn."
11. "Swamp Yacht" should be "Space Yacht."
12. "Thorbast/Thorsia" should be "Thorbast/Thorbale" (missing "b").
13. "Elysiu/Elysiu" should be "Young Men/Women."
14. The first of the three exits from "Geronimo" should be "Ruined Castle (2)" rather than "Royal Deck." Also, "Geronimo" should be changed to "TO GERONIMO" (11 caps) to be consistent with the other circle exits.



15. The three rooms around "Martian Desert" should all be called "Ruined Castle" rather than "Ruins." (The numbers in parentheses should stay the same.)
16. The exit from "Ruined Castle (3)" to "Hickory & Pickery Dock" should be to the northwest, not the east.
17. "Nitro" should be "King Nitro."
18. Don't indent the two objects below "Nitro."
19. "Martian Desert" closest to "Basis" should be called "Martian Dessert" (an additional "s"). Also, the lines at this box look sloppy: they don't meet the corners of the box cleanly.
20. Don't indent the two objects below "Used Alien."
21. "Donald Duck" should be "Donald Duck."
22. Below the "Inner Space," in addition to saying "TO CATACOMBS" it should also say "(See the map from your LBBP package)."
23. "Clothespin" should be "Clothes pin."
24. "Laundry Room" should have a one-way arrow leading into it saying "UP FROM LOWER-ROOM"
25. The "Wall Berton" room should not be on this map. (It's on the catacombs map in the package.) Instead, the arrow leading down from "Oriental Garden" should say "TO ROYAL GARDEN VIA WALL BERTON"
26. The missing-room multiple along the canal should have a note reading "Note: 14 canal locations omitted."
27. There needs to be one more "Martian Canal" room between the "Martian Canal" room with the "Plant rusted structure" and the "Icy Dock." (There are three on the current map; there should be four.)
28. "Icy Dock" should interface with its "Martian Canal" room the same way the other rooms do.
29. "Robot infant" should be on one line.
30. The lines between "Unhappys Foyer" and the "Nursery" rooms should be closer to 45 degree angles. The "Nursery" boxes don't need to be so rectangular, so they can be narrowed to make room for slantier passage lines.
31. "Pair of cotton galls" should be on one line.

PHOBOS PALACE INDEX

32. Delete "Goodbye."

LEGEND

33. Add symbols for the black circle exits. For the solid circle and arrow, say "Teleportation exit." For the dotted circle and arrow, say "Teleportation exit requiring puzzle-solving."

ENTRANCES VIA BLACK CIRCLES?

Cell	from Upper Sandusky
Cramped Space	from Minerat
End of hallway	from Garden
Basement	from Ruined Circle (?)
Soudoir	from flexible black circle
Cleveland	from Circle
Jungle	from Circle
Martian Beast	from Box
Royal Wicks	from Rocky Clifton
Main hall of Palace	from Cell
Water-Upper Deck	from Illusion Room
Hall	from Spawning Ground

OF ALL THE HOT SPOTS OF THE SOLAR SYSTEM, MY PERSONAL FAVORITE IS THE MAIN HATCH. THOSE *SAR-TENDERS* ARE HARD TO *BEAT*. TREAT YOUR THIRSTY LIPS TO A *SPACE PROBE COOLER*, AND YOU MAY GET ONE OF THEM TO INVITE YOU TO AN *AFTER-HOURS PARTY*. THERE'S OFTEN A *LINE* OUTSIDE THE MAIN HATCH, BUT *FANGTAWART*, THE DOORKEEPER, IS A *REAL CUTIE*, AND HE'LL LET YOU IN WHENEVER YOU FEEL LIKE COMING. JUST TELL HIM *LYDIA* SENT YOU.



## LYDIA CAMPBELL'S GUIDE TO THE

# HOT SPOTS OF THE Solar System

I'M *LYDIA CAMPBELL*. JUST BECAUSE I'M THE DAUGHTER OF A *SENATOR* DOESN'T MEAN I DON'T KNOW HOW TO *PARTY*!!

I'VE BEEN TO EVERY HOT SPOT FROM VENUS TO *VESEVIVUS*.

NOW IT'S ALL LAID OUT FOR YOU IN THIS *HANDY POCKET-SIZED GUIDE!*



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# HOT SPOTS OF THE Solar System

I'M LYDIA CAMPBELL, JUST BECAUSE I'M THE DAUGHTER OF A SENATOR DOESN'T MEAN I DON'T KNOW HOW TO PARTY!!

TIVE  
BEING  
TO  
EVERY  
HOT

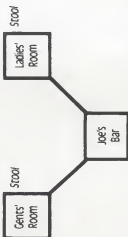


OF ALL THE HOT SPOTS OF THE SOLAR SYSTEM, MY PERSONAL FAVORITE IS THE MAIN HATCH, HOSTESS-SPACE PROBE COCKTAIL AND YOU MAY GET ONE OF THEM TO A AN AFTER-HOURS PARTY. THERE'S OFTEN A LINE OUTSIDE THE MAIN HATCH, BUT FRANKLY, THE DOORKEEPER IS A REAL CURTIE, AND HELL LET YOU IN WHENEVER YOU FEEL LIKE COMING. JUST TELL HIM LYDIA SENT YOU.

## LYDIA CAMPBELL'S GUIDE TO THE

## JOE'S BAR Upper Sandusky, Ohio

JOE'S CREAMY DRAFT BEER IS THE BEST I'VE EVER TASTED. HE MAKES A TERRIBLE PIZZA, THOUGH. I DON'T WANT TO GET A WHOLE 10-INCHER ONE TACK. THE REGULARS KNOW IS TO SNEAK IN THE BACK DOOR AND ABANDON THE SLICES THERE.

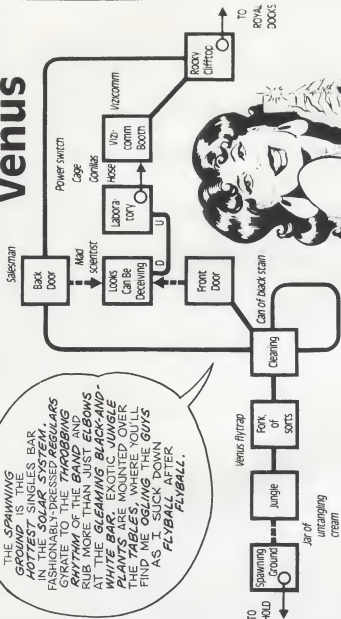


## CRAMPED SPACE Phobos Cell Area



## SPAWNING GROUND Venus

THE SPAWNING GROUND IS THE HOTTEST SINGLES BAR IN THE SOLAR SYSTEM. FASHIONABLE GENTS GRATE TO THE THROBBING RHYTHM OF THE BAND AND THE SEXY DANCING GIGGONS AT THE GLEAMING BLACK-AND-WHITE BAR. EXOTIC JUNGLE PLANTS ARE MOUNTED OVER THE BAR. REGULARS TRY TO FIND ME GOING THE GUYS AS I SLICK DOWN MY FLYBALL AFTER FLYBALL.

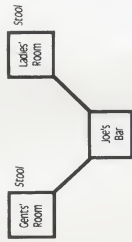


## THE BEDROOM Cleveland, Ohio



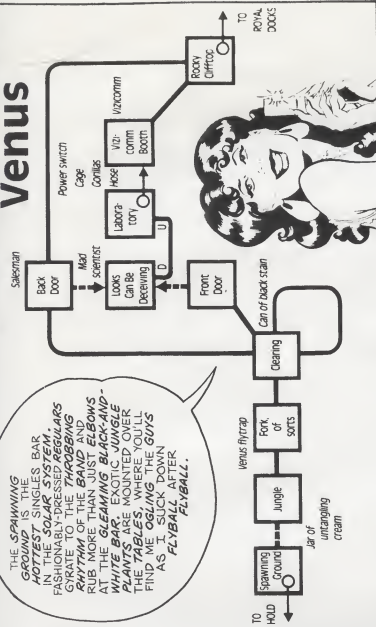


**JOE'S BAR**  
**Upper Sandusky,**  
**Ohio**



# Venus

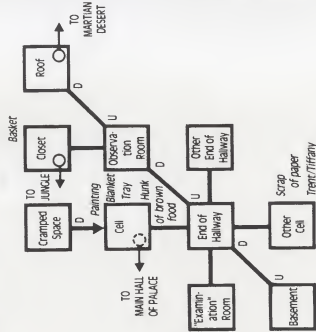
THE SPAINWING  
GROUND IS THE BAR  
IN THE SOUTHERN  
IN THE SOUTHERN  
FASHIONALLY-DRESSED REGULARS  
GRATE TO THE THROBBING  
RHYTHM OF THE BAND AND  
RUB MORE THAN JUST ELBOWS  
AT THE GLEAMING BLACK-AND-  
WHITE BAR. EXOTIC JUNGLE  
PLANTS ARE MOUNTED OVER  
THE TABLES, WHERE YOU'LL  
FIND ME OGGLING THE GUYS  
AS I SLICK DOWN AFTER  
FLYBALL.



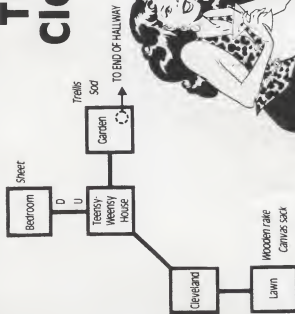
## CRAMPED SPACE Phobos Cell Area



EVEN GIRLS LIKE *ME* KNOW THAT WHEN THE PARTY'S OVER, YOU NEED A PLACE TO BE WITH THAT *CERTAIN SOMEONE*. I SPACE WITH YOUR *HONEY*. YOU CAN *WEAR* OR *DO* NEARLY ANYTHING YOU *WANT* WHEN THERE'S JUST THE TWO OF YOU *CHEEK-TO-CHEEK* IN THIS *PRIVATE-HIDEAWAY*.



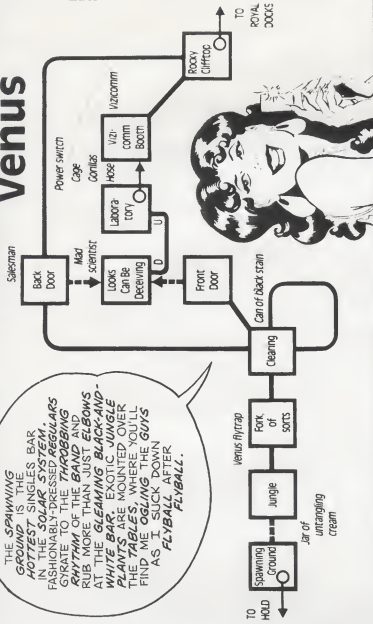
# THE BEDROOM



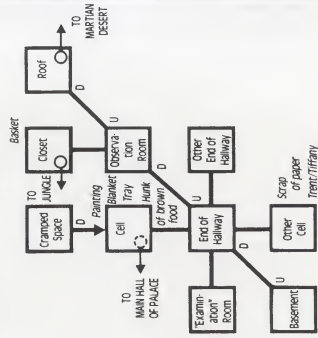
THIS PLACE MIGHT LOOK SMALL, BUT YOU'LL BE AMAZED AT HOW MANY FUN-LOVING PARTY-GOERS CAN FIT INSIDE! ALTHOUGH IT'S REALLY JUST THE BEDROOM OF MY FRIEND ROD, I'VE BEEN TO SO MANY SNEAKY PARTIES WITH SO MANY DIFFERENT PEOPLE THAT I THINK OF IT AS A PUBLIC PLACE. YOU CAN, TOO!

**JOE'S BAR**  
**Upper Sandusky,**  
**Ohio**

THE SPRAWNING  
GROUND IS THE  
HOTTEST SINGLES BAR  
IN THE SOLAR SYSTEM.  
IN SHONILY-DRESSED REGULARS  
CONTRAST TO THE THROBBING  
RHYTHM OF THE BAND  
THAT MORE THAN JUST ELBOWS  
AND THE GLEAMING BLACK-AND-  
WHITE PACE. EXOTIC JUNGLE  
TRAP ARE MORE OVER-  
THE-TOOTHED, MORE VIOLENT  
AND MEGLING THE GUYS  
AS I SUCK DOWN  
FLYBALL AFTER  
FLYBALL.



# THE BEDROOM Cleveland, Ohio



EVEN GIRLS LIKE *ME* KNOW THAT WHEN THE PARTY'S OVER, YOU NEED A PLACE TO BE WITH THAT *CERTAIN SOMEONE*. THAT'S WHEN I RECOMMEND SQUEEZING INTO A *CROWDED SPACE* WITH YOUR *HONEY*. YOU CAN *WEAR* OR DO NEARLY ANYTHING. YOU *WANT* WHEN THERE'S JUST THE TWO OF YOU *CHEEK-TO-CHEEK* IN THIS *PRIVATE HIDEAWAY*.



PLACE MIGHT  
LOOK SMALL.  
BUT YOU'LL BE  
AMAZED AT  
HOW MANY  
FUN-LOVING  
PARTY-GOERS  
CAN FIT  
INSIDE!  
ALTHOUGH IT'S  
REALLY JUST  
THE BEDROOM  
OF MY FRIEND  
ROD, I'VE  
BEEN TO SO  
MANY SWEET-  
PARTIES WITH  
SO MANY  
DIFFERENT  
PEOPLE  
THAT I  
THINK OF  
IT AS A  
PUBLIC  
PLACE.  
YOU CAN  
GO TOO!



TO GET OFF GUARD DUTY.  
THINGS GET REALLY HOT AFTER  
23:00, WHEN DOZENS OF  
PANTING BODIES FROM THE  
SPACE YACHT CROWD  
PRESS ONTO THE  
DANCE FLOOR.

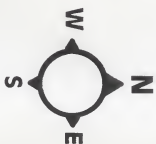
## LEGEND

### Normal Passageway

### One-way Passageway

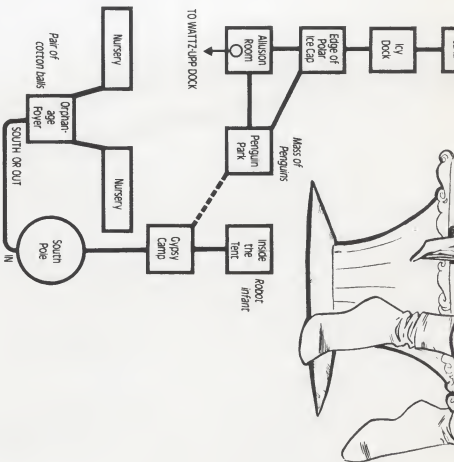
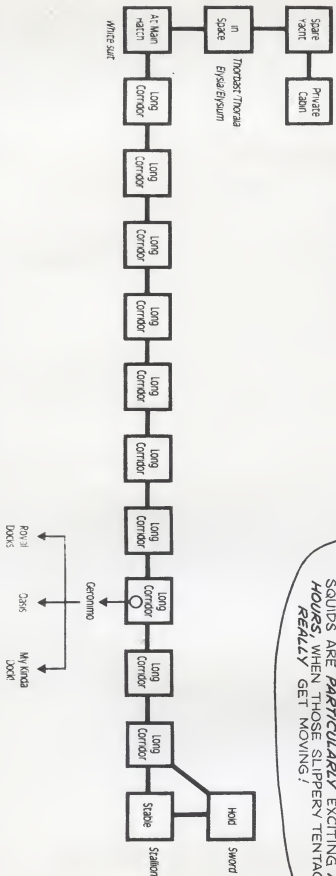
Passageway requiring special equipment or problem solving

**Note:** Vertical connections are labelled U (for UP) and D (for DOWN).



# MAIN HATCH

THERE'S ALWAYS SOMETHING KINKY GOING ON HERE IN THE OUTER REACHES OF THE SOLAR SYSTEM. WHEN YOU'RE NOT JOINING IN THE FUN, IT'S A KICK TO WATCH THE SPACE SQUID BARTENDERS SERIE A DOZEN CUSTOMERS AT ONCE. THE SQUIDS ARE PARTICULARLY EXCITING AFTER HOURS, WHEN THOSE SLIPPERY TENTACLES REALLY GET MOVING!



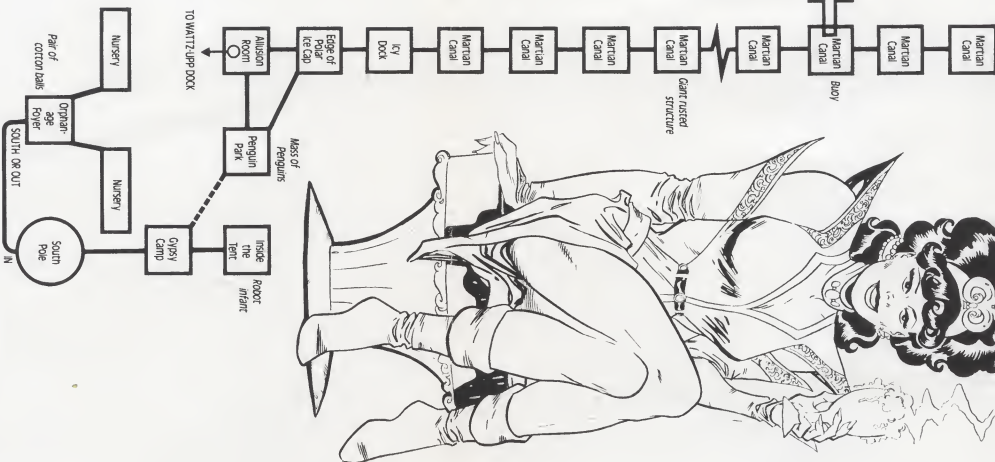
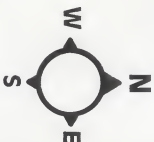


TO CLEVELAND

Condess  
Boudoir  
Plaza



## LEGEND







Current Bugs

Outside Testing

March 25, 1986

Dear Leather Goddesses of Phobos Beta Tester,

Enclosed you will find a copy of our newest game, Leather Goddesses of Phobos. In addition to the disk, you have been provided with a copy of the instruction manual, the browsie (a comic book), several bug sheets, a "Game-Request" form and some "feelies".

In testing the game, please note bugs, typos, anything you felt didn't make logical sense or was obviously not meant to happen. Feel free to comment on the difficulty or ease of specific problems.

When you are finished, return the disk and the other materials, along with your report, bug sheets and scripts (if you made any) to:

Infocom  
125 CambridgePark Drive  
Cambridge, MA 02140  
Attention: Gary Brennan

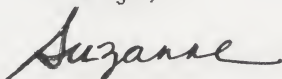
Testers failing to return all Infocom materials will be discontinued as testers. Leather Goddesses is a standard level game, if you disagree, please tell us so. If you get stuck on a problem or find something which prevents you from finishing the game please call Max, in Product Testing, (617-492-6000), collect. We will be calling you occasionally to see how you are coming along.

As a thank you for testing, you may receive a copy of an Infocom game of your choice. When returning your materials include the name of the game you would like, as well as the machine you want it for.

Please remember that you have signed a non-disclosure agreement. So, do not copy or loan this game to *anyone*, and also do not talk about it to your friends. As a means of preventing piracy, your version of Leather Goddesses has a unique identifier embedded in the code. So if anything should happen, we will find out.

**You have until the end of April to thoroughly test Leather Goddesses.**

Thank you,



Suzanne C. Frank  
Quality Control Manager



Leather Goddess of Phobos  
(Beta version Release 11B)

as told by [REDACTED]

Hi fellas! Before I get into the game I would like to mention that for further mailings to me, my address is [REDACTED]  
[REDACTED]

Now down to business. I found this game to be a lot of fun but I'm really worried about the "subject matter." (I do not believe in the existence of pornography, but I will talk of it later to convey my thoughts anyway.) The game was enjoyable, funny, not too hard, not too easy (STANDARD LEVEL), and I have many comments to make.

First, I was rather dismayed to find that a few puzzles required HINDSIGHT to solve them. I'm speaking of the beam and the chocolate in the cage. One thing I have always loved about the puzzle quality of Infocom is that you can solve the games on the first try. With this game that is not really true. I found NO motivation to just let the barge go downstream without knowing about the beam. The buoy is not enough. In fact it makes you want to go downstream; so does the glimmer. Even if you do decide to let the barge go, how do you know when to get back on the barge if you don't know about the Icy Dock blocking further movement downstream? It is reasonable to not eat the chocolate and even to suspect a sugar rush, but why, oh why would you put the chocolate in the cage? I never would have done that unless I knew that I would later enter the cage myself and would be just short of the strength to break out. The view from the Sanddune Top is a perfect example of a puzzle where no hindsight is necessary. You are told that there is a dock on the far side. Whether or not you can figure out how to get to it does not depend on what you discover after some fact. The need for hindsight was something that really bothered me.

I really didn't like the random scoring either. I thought that the scoring was a bug until someone from Infocom told me that it was random. Don't leave it like that. It's annoying. Scoring, to me, is a way to keep track of progress throughout the game. If scoring is randomized the player is left with a sense that something is wrong. An adventure can put a player into another world, but scoring is not part of the fun; it is an effort to tell the player how they're doing.

Now on to what I know you're really waiting to read, the discussion of the LEWD level. This game, from what I saw, is not pornographic (at all!). When I heard that you had written a kinky game, I can honestly say I was a bit dismayed. Infocom games have always been such that I have wanted to tell my friends and parents about them. Now no matter how liberal my parents are, how could they be in love with my buying a game in which I will be screwing various people around the galaxy? (I mean cum on.) When this game is released, I suspect, knowing you guys, that the packaging will be a bit suggestive. My concern is this: does this hurt your image of a clean cut, top-of-the-line company with only the best in adventure games? My immediate impression is that it does. I also feel that LGOP will attract customers that you didn't have before, but it will discourage many more from both this game as well as your many other games. (By the way, the people that play porno games are, more often than not, pirates.)

After playing the game (on the LEWD level), I found that it is not the "sickening, tasteless, yucko" game that I was honestly expecting. I expected a porno game, but I was pleased to see that it was nothing of the sort; it was just another high caliber game of yours. Even on LEWD, this is not a lewd game and I question if following this line of advertising is prudent. (I know you pay men ridiculous amounts of money to tell you about advertising, but I am a liberal minded consumer, and I was a bit shocked at that title.) I still would have bought it because I know that Infocom can do no wrong, but that is in part because I have played all your stuff (except AMFV).

Now on to smaller comments: Steven "Rock" Meretzky, Douglas Adams humor has OBVIOUSLY worn off on you. (I have read all four Hitchhiker's.) The jumping around and using small, separate maps as opposed to one big one as well as the general language and style of humor is clearly related.

When I examined the EXIT HOLE, I was given a reference to the other holes through which I had been "jumping" around the solar system; however, I had little sensation of this "jumping" at all, especially because I was at a point in the game before being above Saturn. Before Saturn, map-wise, the game, to me, was basically Mars, Jungle (I didn't consider it Venus.), cell, and Cleveland. I had not even thought about space hopping until it told me I had been doing it for some time. Finding Saturn helped a bit, but it was after the examination of the hole anyway.

Another complaint with the EXIT HOLE: I went through it before having all eight objects and was shown a LARGE portion of the ending of the game. I felt that the true ending, while very funny, was mostly a repetition of what I had seen by accident earlier.

I know you don't like suggestions, but I thought, on LEWD, when Trent comes through oasis, you could say, "Trent is ejaculated from fountain."

The desert is very clever (in terms of the maze) but it should only say, "[It wasn't a very good maze..]" once.

One thing about this game that really bugged me was the verb "TIE." I said "TIE THORBAST," and it said "To what?" I replied, "BATTLESHIP" and it gave me the customary answer: "IT'S ALL TIED UP..." I believed this was the way to get past Thorbast and to defeat the mad scientist. If you are going to have clever answer to something you don't want the player to do (like tying people up), don't ask what the player is tying with or tying to; it set's up an image that you have tied something whether you have or haven't. Summary: I don't like the "TIE" response.

I can't stand the indenting of room descriptions. I checked, and you never did on past games; why now. It's awkward having responses without indents and room descriptions with. I would personally prefer if there were no indentations.

I also don't like the random getting of the tube in the EXIT SHOP. I tried to wash the dust out, blow the dust out, keep the man from sleeping, coat the dust with leaves (lighter than dust), etc, etc, etc but it all came down to "SEARCH DUST.SEARCH DUST.SEARCH DUST." What a drag!

I thought the hardest part of the game by far was the beam puzzle. I NEVER would have gotten it if I hadn't called you guys for a clue. I tried to duck under the beam, block it, jump it, swim under it, eat it, and everything else possible. I told you about the problem with that puzzle and hindsight so I won't go on about that one, but I really thought that one was hard.

That is the end of my comments. I thought this was a really fun game and I enjoyed playing/testing it. I may have sounded critical but only because I'm giving my honest

opinion about a game not yet released. (Why not go for perfect before sales, right? You always have in the past.) My only real concern with this game is the lewdness. It's not a lewd game but it will scare people who think it is. Thank you for allowing me this privilege. It has been a pleasure working for you and I hope to again.

Another great fan,

[REDACTED]





THE ADVENTURES OF

# LANE MASTODON

MIRACLE  
COMICS!

STILL  
ONLY

5¢

IN THIS ISSUE...

LANE VS. THE LEATHER  
GODDESS OF PHOBOS!



IF IT'S A GOOD COMIC IT'S A MIRICALE!



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INFOCOM TESTING REPORT  
THE LEATHER GODDESS OF PHOBOS  
BY [REDACTED]  
Release 118 / Serial number 860325

All in all I really enjoyed this game and look forward to seeing it in its completed form at my local computer software store. There were many things that I liked about the game. There were also some aspects that didn't seem to fit the context of the game, but most of these problems were superficial and really did not effect the playing of the game.

On the first day that I played the game I reached the royal docks, got in the boat, started exploring, and died because of the Martian Phone Co. During this session I found several major bugs and a typo. The first large error that I found was that the basement (under the hall near my cell) had shafts of light falling down through the stairs. when I tried to look at the light I discovered there was no light. When I tried to look at the stairs I discovered that there were none, even though they were the only thing in the room. Even the flashlight had no effect, the stairs were still missing. I still wonder till this day what the basement was there for. I guess that it was for the illusion of a large building.

When I reached the Jungle on Venus I discovered several problems. The first occured in the clearing. One question I kept asking myself is why was it a burnt clearing. Another question was if it was raining acid like it mentioned in a description or two why didn't I melt away after so many turns. The problem was that the computer did not recognize the name of the location (clearing) as a result you could not look at the clearing.

The next big problem is a typo when you as the gorilla. If you say "love Gorilla" the game responds with a typo. Also the part about unfastening the straps on the slabs is very confusing. You can undo the straps holding your body down, but you (as the gorilla) can not unfasten the straps holding Trent/Tiffany down until you are back in your own body. Also once you are back in your own body why doesn't the gorilla return to normal and hop around or something. (the gorilla that belongs to the 'Mad Scientist' should not be so docile) At the end of this part of the game, I found myself wondering what happened to the mad scientist. Was he eaten by Venus fly traps? Will he return in a sequel? Another problem in this game is that most of the doors are locked. (very locked) but none of these locks are visible to the naked eye. Not even a key hole to look through. Also when you release your body form the slab it hits the ceiling. While playing this game it seemed like the gorilla jumped and hit the



ceiling, and not my body.

The next problem I ran into was the king on his throne. When I would tell him about the 'Leather Goddess' the game would respond "it seems that the leather Goddess is not interested" even though she is not there. It also seems strange that there is a huge pile of angles there, but the only one you can attempt to grab is the angle that is really the king's daughter.

The frog princess is a cute idea for this game. Except that there is a way you can plug your ears and nose with your hands at the same time (in real life that is) you can put your thumbs in your ears and clamp your nose shut with your two little fingers. (try it!) Obviously this would throw a kink into the word phraser but it would be interesting to see if anyone else thought of this like I did.

In space there is a bug when you go back in the ship you can eternally see the small ship leave every time you come back in from space if you haven't solved the puzzle.

The problem of pressing the right buttons in the barge to get over to the bank on the far shore is not to obvious (but if it was then it wouldn't be much of a puzzle).

The maze under the Sultan's palace was just too hard in my opinion for a standard level game. I ended up having to make a movement table using dimes on a piece of paper to keep track of the three things that I had to do to stay alive and well. I think that based on just this part alone that game should be upgraded to an advanced level game.

The part about getting to the South Pole I solved when I first arrived at the Sultan's palace. I pushed the orange button (which sent the barge downstream) then I went to the garden and went down the well. This took me through the well bottom and through the hole there and I arrived at the South Pole. I later discovered that I was doing this all wrong.

At the South Pole there was a MAJOR BUG all I had to do to get the cotton balls was to look through the window and then say 'take the cotton balls' and I could extract them without solving this puzzle. I hope you fix this problem before the game goes on the market.

Something else that annoyed me was all through the game whenever you tried to kiss someone the game would respond 'just wait. There will be plenty of that during the climax....of the game.' Well when I got to the end of the story I was rather disappointed. Also during the game I gave all of the objects that Trent/Tiffany needed

to assemble the device, but just before he/she put them together he/she gives them all back and then you have to give them to him one at a time. Maybe this could be solved by having him refuse to take anything from you during the game.

The part where Trent/Tiffany actually assembles the machine is very good. (I would like to see a photo of what the completed device looks like.) After all is said and done and the Goddess is repelled the story ends so suddenly. Was it all a dream? Will there be a sequel? The game just ends without you even getting to say goodbye to Trent/Tiffany. (even in the Wizard of Oz Dorothy got to say a quick goodbye) This is just my personal opinion. The game still functions well, but the ending is so short.

With all these problems and bugs the game still had some wonderful parts that I will always remember. The way Trent/Tiffany apparently dies and then emerges none the worse for wear. at the South Pole, the Sultan's Palace, and in that cesspool of life, Cleveland!

The riddle at the Sultan's Palace was one of the best puzzles that I have ever seen in any of the Infocom games. I rank it right up there with the glass maze in Sorcerer and the Babble fish in the Hitchhikers Guide. It took me some twenty attempts at this riddle to get the right answer. First I started with the obvious, like; sex, women, money, wealth, gold, power, ect.. Eventually I figured it out. I liked the way when you answer sex or women that the Sultan says that that's a good answer, but it's still wrong and he kills you any way!

The message about how to get into the catacombs was also very good. Maybe you should include a 'secret crypto code ring' in the packaging (see fig R1) similar to the ones to be found in the days of early TV and radio science fiction shows, or perhaps a decoder wheel. Not that the puzzle was too hard, but it would add a 'pulpish' quality to your game. If it is already too late to change the packaging how about offering it to people who have already bought the game by having them send in their box tops and \$ to cover the cost of postage. It's just a suggestion.

I also thought that the observation room window was good in the lewd level. though that the description was both unusual while not being to lewd or disgusting. I wonder what the Moral Majority will think when they play this part of the game.

The totally useless dimension hopping traveler that arrives and talked about his sister's anatomy was highly amusing, but not so much as how you changed the word that the warning issued just a few rounds before.

I loved the King Minos story reteling and I also

liked the 'holy phototropism' comment about the venus fly trap, and also the way in which you trap the plant. How many movies have I seen that trick done. This game was like being Buck Rogers. It picked you up and put you down in a land in which you could play out the most heroic far fetched fantasies. How about those penguins, or the robot gypsies. Trent reminds me of Doc Savage a little bit (that is if you gave Doc Savage a full frontal lobotomy). It was so fun to pretend an imagine this world of Mars marked by canals filled with water. Of Kings, Sultans, and brave warriors that died before they could get the cap off the lip balm.

I can see it now the first man on Mars steps out and from his capsule spots a sign saying 'Canal View Mall' on it. The sequence on Venus reminded me of some of the Early Perry Rhodan books. Their venus was a tropical rain forest filled with man eating plants, but Perry couldn't kill them by saying 'hiss'.

The sequence in space was fun, wearing the white suit, while your opponent wears all black. How stereotyped can you get? I'd like to see what this monster looked like, how about a drawing of one? I like the fact that you can hear in the vacuum of space. This is also one of the problem parts of the game. If you wait too long then opportunity passes you by and the game can not be completed. Like in Cutthroats if you don't show up for the meeting the game can not be completed. You should give at least a few more turns to figure it out, or at least prompt a save as soon as Trent is blown too bits.

When I first tried this game it seemed too disjointed and unrelated, but upon finishing this adventure I feel at home in the games locations and with the characters in the game. I eagerly await the day when this game arrives in it's final format at my local computer store. I have enjoyed testing this game and look forward to testing future works of interactive fiction for you. Enclosed are the bug sheets that contain all the mistakes, typos and errors that I found in this version of the game. I'm sorry that I couldn't find more bugs for you. I hope that you will keep me on the testing list. I understand that most of these mistakes have already been worked out of the program, but I hope I have found a few that you might not have seen during the early development.

FIG #1



SECRET DECODER  
RING OR  
WHEEL



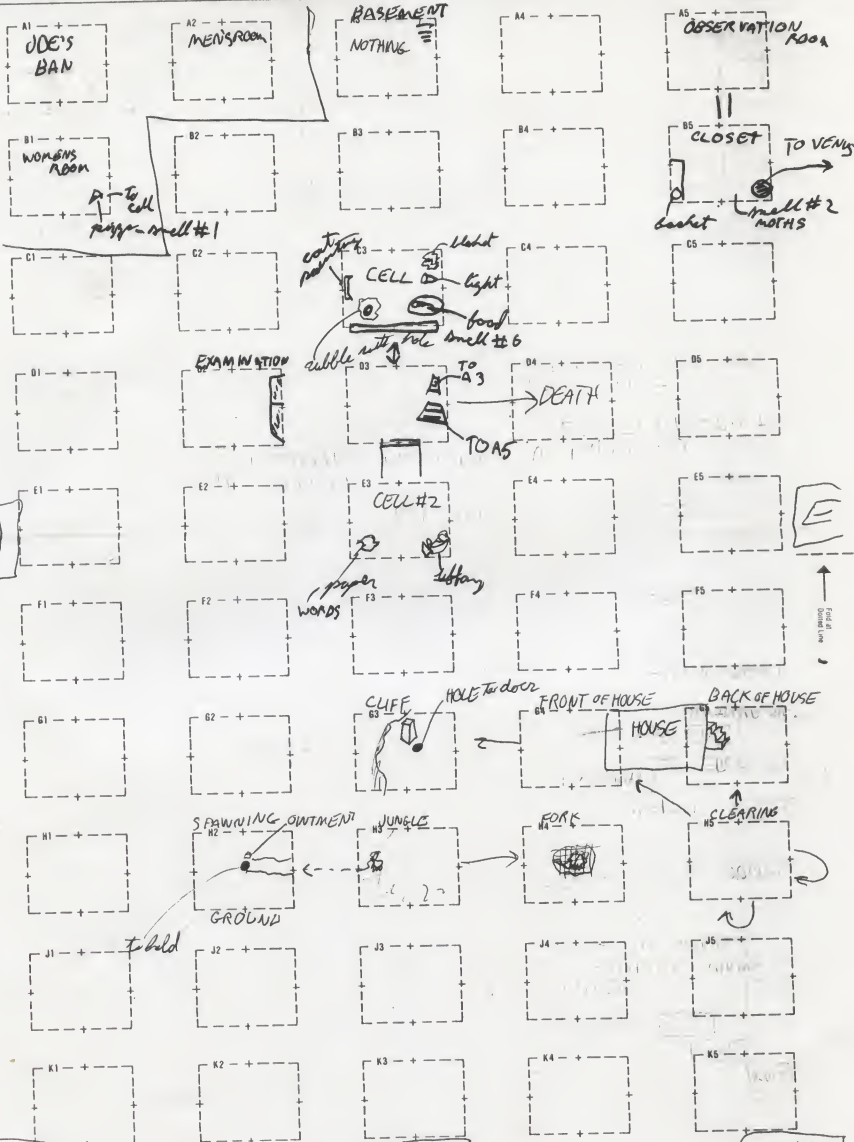
NW

W E  
S

## Flowcharting Worksheet

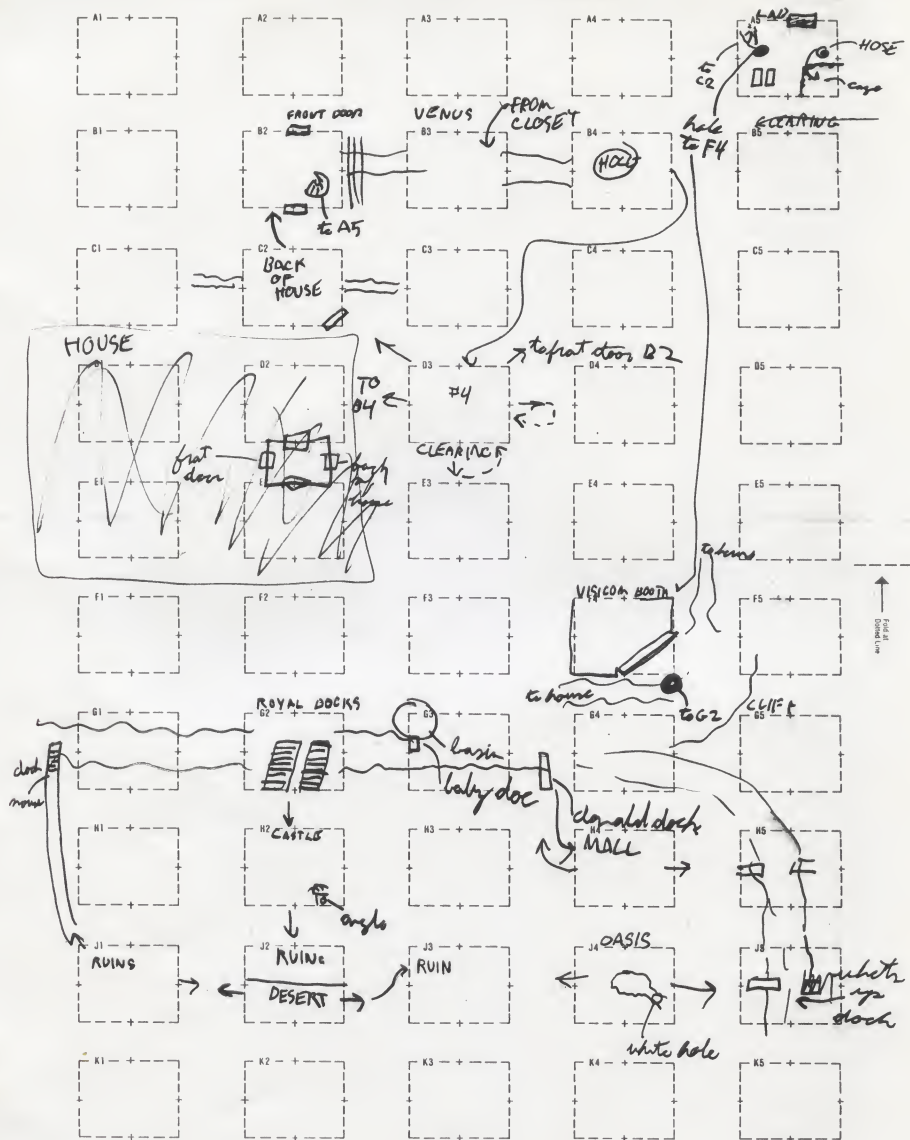
NE

PROGRAMMER LEATHER GODDRESS PROBS PROGRAM NO. \_\_\_\_\_ DATE 3-26-84 PAGE 1 OF \_\_\_\_\_  
 CHART ID NO. MAP CHART NAME SUGGESTIVE MODE PROGRAM NAME \_\_\_\_\_



# Flowcharting Worksheet

PROGRAMMER \_\_\_\_\_ PROGRAM NO. \_\_\_\_\_ DATE \_\_\_\_\_ PAGE \_\_\_\_\_ OF \_\_\_\_\_  
 CHART ID \_\_\_\_\_ CHART NAME \_\_\_\_\_ PROGRAM NAME \_\_\_\_\_



HESOHREBBUR  
ILSSSIANGET  
RGHGHHTHDEM  
SNGGOBENDHAP  
FALYTHM'RATP  
HEADIGHTO  
SLLAADNOTTOC

EBPLECBZQ  
FI  
O

KIVKCEBZQ  
LO  
OYXOGLU

- X(1) blender
- X(2) rubber hose 6 ft
- X(3) collar balls
- (4) eighty two degree angle
- ? X(5) Readlight 33 foot
- X(6) white noise
- (7) douglas fairbanks
- ? X(8) cleaveland phone book

JQ

VSDFHQWRRACEENK KNEECAPS  
UTRB RLOY YOUN  
VVLN RSIK KISR  
RW-OT TO  
PLK MITHON  
JOLNUZ-GNIKRA TARKING  
BEFBY GNIKRA AAKING  
PLK HIN  
AW TO  
IOHUVXRB-FLESRUOY YOURSELF  
BICWQHGL YFITNED IDENTIFY  
SDP-PAMMAP  
WHUFHV INTERCES SECRET  
NHU TEG GET  
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HUK IR 44725  
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GAMBE  
GQDENXK  
WEDWQRF  
RW-UL  
QRLVLP UYRB

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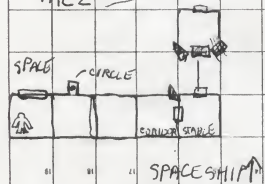
HESOHREBBUR  
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CONTACT  
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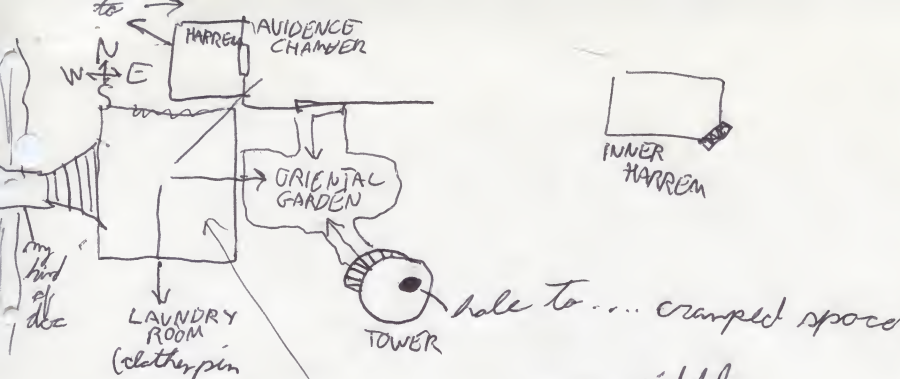


Diagramming and Charting Worksheet

APPLICATION PROCEDURE DRAWN BY DATE PAGE







### riddle

- ① women
- ② VD
- ③ sex - good guess - cute
- ④ love
- ⑤ Drifcon Games
- ⑥ knowledge
- ⑦ marriage
- ⑧ kitchen guide to the galaxy
- ⑨ power
- ⑩ money
- ⑪ reactivator
- ⑫ Gold
- ⑬ the ~~the~~ leather goddess of Phobos
- ⑭ laundry
- ⑮ women

### answers

I tried for the answer is riddles  
the riddle this was a great puzzle



Dear Rick:

Have a happy week!

Love,

Dad

KNEEPA

CUAD

HOP



II

~~IIII~~ ~~IIII~~

~~IIII~~ ~~IIII~~ ~~IIII~~

TURNS



11



UQLNVD/GNIKSA

KNEECAPS  
YOUR  
KISS  
TO  
HIM  
ASKING  
BY  
HIM  
TO  
YOURSELF  
IDENTIFY  
MAP  
SECRET  
KEY

MESSAGE READS:  
your mission is to contact  
with number ~~2626~~ of the  
subter, and get the secret map.  
Identify yourself to him by asking  
him to him your microphone

SECRET  
MESSAGE  
6262-2626  
2626  
8383  
~~9393~~

Hi Guys!

First off, Leather Goddesses of Phobos is a good game. No, it's more than good, but not quite great. It's one of those thing that they don't have a word for. Let's use an adjective: It's a very good game. (Ah! Such clarity! Such a vocabulary!)

I probably had more fun (as opposed to intellectual challenge) playing it than any of your others (Except Hitchhiker's, maybe.) And you can tell that Steve was effected by Doug when they worked on Hitchhiker's! Oh, man... LGOF, in fact, seems like an R-rated evolution of the Guide. It uses the same disjoint terrain and the same humor (not that that's bad. Oh, contraire!)

It took me about fifteen hours to solve, just right for a standard game that I work on alone...

If I had to complain (Hey, you asked!), I would say that the game was much less pronographic that I expected expected... Blame it on my hormones, but I expected more sex related puzzles. I mean you only *have* to have sex twice (and then neither partner starts out human... This game is *different*.) If this really matters, I'd change the packaging rather than the game. After all, the different levels don't change all that much.

The clues hidden in the comic book and the Scratch 'N' Sniff are great ideas! The worlds first nasal computer game! You guys can really grab great gimmicks.

About puzzles, if there was one that caused me the most frustration, it was getting past the ion beam. Aagh! That drove me completely *wonky*! The reason it took me so long was that I never took the buoy seriously, I mean you suggest that I don't wander into the desert either, so why should I listen, so to speak, to the buoy? Maybe if you game the player more warning.

Bluntly, I hate mazes. *HATE* them. The map helped, yeah, but all the hopping, clapping, and kweeapaing made it ever harder. Some people might think it was a challenge, but I thought it was just frustrating... This pumped up my time quite a bit. This was probably the most unpleasant part of the game for me.

If there's something that's always annoyed me about adventures (aside from mazes, that is...), it's a puzzle that can only be solved with hindsight. I've never had it happen in one of your games, but it's happened in others. It's where you need to play a puzzle to find out what you need to finish it, like putting the chocolate inside the cage before the scientist zaps you. If the ape motioned to your inventory, or hopped up and down, or something, anything, to let you know that the candy needs to be in the cage, the problem would be solved. The buoy also might fall into this category.

I love the way Trent (or Tiffany) keeps getting killed and re-assembled! And that references to Zork and Hitchhiker's (and I' sure others) are great for the diehard.

A few more responses aside from "That was only a

retorical question" would be welcome. In fact, there are several responses that get kinda, well, tedious: The "It wasn't a very good maze, was it?" in the desert, the babies cries, the woman's beatings, things like that. One or two more responses, the little they add, would do a lot.

Is it possible to win if you weigh less than Trent? If I did, it would be *very* frustrating for me to keep dying 'cause I told the truth.

To expand on a few things listed in the bug sheets:

You use the literary voice trailing ("...") very inconsistently. In one place you have "Yawn ... Snore." with spaces on both sides, in another you have "The story is loading ..." with just one space, and yet another with "Hmmm...It looks like the King is waiting for you to speak." with none. Personally, I uses no spaces before the dots and one after. But that's me, so maybe you would want to avoid that...

The game seems to have severe problems with the handling of two verbs in one sentence. "GET IT AND READ IT" will make the game think "READ" is another noun to be gotten (Getten? Getted? Whatever...) A comma ("GET IT, AND READ IT") doesn't help either.

A direct address continues after a period. If I type "TRENT, FOLLOW ME. N." Trent will think the "N" applies to him as well as the "FOLLOW ME."

If you originally enter "18" for you age to get into LEWD, then go to TAME, then return to LEWD, the game requests



your age again. If you enter "18" again it says "Liar! Last time you said you were 18!"

Oh, in case you are wondering, I sent you guys my bugs on xeroxed sheets, 'cause I made a mess of the originals. I figured it'd be easier to translate them into English for you instead of trying to explain what was on the originals.

Looking over this report, I notice that I've talked about almost totally negative things. That's cause that are too many good things to mention. The stuff above I just digressions into "average" from normal Infocom.

In conclusion, LGOF is, again, very good, but I have a feeling that it may be received better than that. You guys have a history of breakthroughs: Zork, Deadline, Hitchhiker's, A Mind Forever Voyaging, and, maybe, Leather Goddesses of Phobos. The first was the the original "real English" parser; the second was the first with interactions with complex people; the next, collaboration with an author; the fourth was the closest to a novel (or so I've heard, I can't wait to play it); and LGOF the first "adult" game. (You better tell Marc to hurry up! Steve passed him in breakthroughs.) As far as I know, the only other game like this was Softporn Adventure for the Apple, and that's like comparing a gnat to, oh, a Saturn V rocket.

Yours truly,



P. S. Max called yesterday asking how my parents felt about me playing Leather (I'm 18.) I showed my mom some of it and she decided it was "harmless." (Sound familiar?) She thinks the R-rated concept will help sell the game to older people (adolescents and adults), but parents of younger kids might balk. My dad shrugged, which is his usual response. I think that people, seeing the box with descriptions of the different modes, will envision "Debbie Does Dallas" or Sidney Sheldon instead of mostly a description of respiratory rates and a few sounds here and there. You might want to stress that the game is *not* a full-on intergalactic sex romp, but a regular, good old Infocom game.

P. P. S. Thanks for letting me test! I had a ball.

INFOCOM  
125 CAMBRIDGE PARK CIRCLE  
FIFTH FLOOR  
CAMBRIDGE, MA 02140

DEAR MAX,

First of all, I would like to thank you for giving me the opportunity to beta test LEATHER GODDESSES OF PHOBOS, I completely enjoyed the experience! As you may or may not have noticed by now, my writing can be a bit messy at times, so I am sending this letter with my beta test sheets and printed screens to clarify my findings.

PROBLEM:

- 1> When in the closet north of the observation room, if you LOOK AT THE FLOOR, the computer makes no mention of the black circle it describes in the main description.

SOLUTION:

- 1> While I don't know if this little problem can be solved, it sure would be nice if the floor description included mention of the black circle.

PROBLEM:

- 2> At the rocky clifftop. The description describes a black circle to the NW. If you go northwest, you cannot enter the black circle. The black circle must be entered from the rocky clifftop, with no mention of a direction necessary.

SOLUTION:

- 2> Omit the mention of a direction associated with the black circle.

PROBLEM:

- 3> In the BEDROOM in the TEENSY-WEENSY-HOUSE. After Trent gets the headlight. If you pull in the rope then put it out again, Trent will once again volunteer to get the headlight. If you allow him, he will leave again, and the headlight you have in inventory will vanish.

SOLUTION:

- 3> Since the rope is no longer necessary after this 'test', why don't you have the rope break free of the bed just before Trent reaches the ground. Trent will land safely, and the rope will no longer be a concern.

PROBLEM:

- 4> Same as #3 except while Trent is gone, if you try to GO DOWN the computer returns, "BUT YOU CAN'T ENTER THE NARROW TUBE!" I didn't encounter a narrow tube to enter in the whole game!

SOLUTION:

- 4> THIS ONE'S ALL YOURS!

PROBLEM:

- 5> IN SPACE, after the passenger ship has left. If you say, "EXAMINE SHIP," it still asks, "WHICH SHIP...", "this seems incorrect.

SOLUTION:

- 5> AGAIN, ALL YOURS.

PROBLEM:


- 6> When fight THORBAST IN SPACE and HIS SWORD floats toward you. If you take HIS SWORD, leave through the BLACK CIRCLE, and drop HIS SWORD anywhere else in the game, when you return, he whips around and magically retrieves HIS SWORD out of thin air.

SOLUTION:

- 6> It seems that the problem here is that you ( I ) are (am) never supposed to leave with HIS SWORD. Thorbast is a pretty nasty guy, so if I were to leave with HIS SWORD I wouldn't put it past him to whip HIS SWORD out of my possession and (perhaps) take a fatal stab at my back to teach me not to turn my back on his kind of mutant scum.

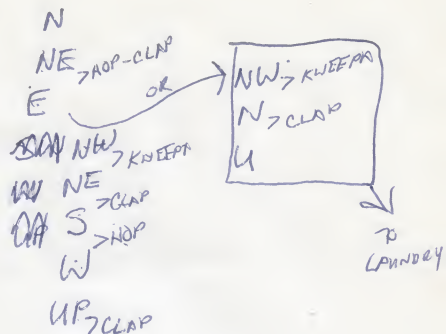
I hope the above descriptions have helped. Attached to the beta test forms are four printed screens that have descriptions that are kind of hard to explain so I just highlighted them. If you have any questions, don't hesitate to call. Again, I had a great time beta testing for ya!

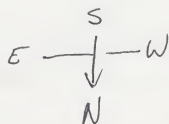
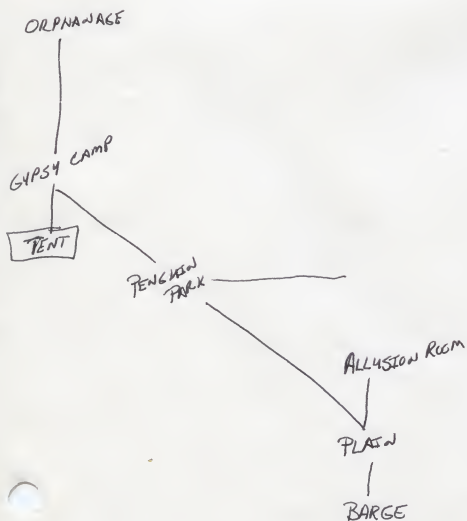
Hoping to hear from you, soon,





NW  
 N  
 NE  
 E  $\rightarrow$  CLAP  
 NE  
 NE  
 SE  $\rightarrow$  HOP - CLAP - KNEEPA  
 D  
 NW  
 NE  
 N  $\rightarrow$  CLAP  
 N  
 S  $\rightarrow$  HOP - CLAP  
 NE  
 U  
 U  $\rightarrow$  KNEEPA  
 UW  $\rightarrow$  CLAP  
 GET PHONE BOOK  
 NW  $\rightarrow$  HOP  
 S  $\rightarrow$  CLAP  
 SE  $\rightarrow$  KNEEPA  
 S  $\rightarrow$  HOP - CLAP  
 NE  
 SE  
 SE  
 DOWN  
 NE  $\rightarrow$  CLAP  
 NE  $\rightarrow$  HOP - KNEEPA - HOP  
 W  $\rightarrow$  CLAP  
 E  
 N  
 SW  $\rightarrow$  CLAP - HOP - KNEEPA  
 SW  
 GET RAFT  $\rightarrow$  CLAP















May 2, 1986

To Whom it May Concern:

During the past month my wife and I have played Leather Goddess for a total of approximately twenty hours. Although we encountered few "bugs" or significant inconsistencies, I must take exception to the classification of this game as easy. Even though I asked for and received many clues I was unable to complete the game by the end of the test period (in fact I succeeded in collecting only about one third of the objects listed on the matchbook). The only other INFOCOM game which I have played was Zork I, so this may account for my obvious difficulties, but I still feel that Leather Goddess should be listed as intermediate.

I hope that the information I have provided will be of help. I would enjoy another opportunity to test other games in the future.

Sincerely,



Leather Goddesses of Phobos  
Testing Report  
By [REDACTED]

Howdy, let me tell you about this game here. I like it, it's entertaining and unpredictable, but that might be a problem too because there is not much continuity. It just seems like a bunch of puzzles and situations thrown together with a weak plot to tie them together. They look like things that were left out of Hitchhiker's; in fact, the entire game is quite similar to Hitchhiker's, from starting in a bar to being sent off to some strange place and teleporting around to a bunch of unconnected situations. Not that I'm complaining, it's just that the puzzle-oriented games aren't my favorites. But still I enjoyed it more than I might have expected...the ideas are clever, as is the "gender-correction" feature.

Inevitably we get to the "lewdness" angle of the game. Personally I think that it is completely unnecessary. You seem to think that inserting a few four-letter words will make the game innovative or exciting, but instead they just don't seem to belong. If someone wants graphic sex descriptions he/she is not going to go out and buy a \$50 game. Not that I think that is its purpose, I'm just unsure of what the purpose actually is.

Other suggestions:

The sentence "Even if you didn't care about your clothes, imagine the embarrassment!" in describing your need to use the restroom is unclear as a description of your need to use the restroom, i.e. I didn't know what it was talking about.

I know 69,105 is a significant number, but 69,105 leaves could not fit in any normal-sized sack.

How can a closet hardly big enough to turn around in have a two-foot wide circle on the floor in one corner? (A circle which you are obviously not standing on.)

Anyway, it was fun! I'm ready to test another one.

# INFOCOM

## MEMORANDUM

TO: Steve  
FROM: Suzanne  
DATE: May 29, 1986  
RE: Gamma testing for LGOP

I simply want to clarify the new testing procedure for Gamma.

During Gamma, Testers will be censoring the bugs according to importance. If for example the bug is involved with a puzzle, the bug is considered important. If it is not involved with any puzzle, then it is not important. The gray area in between is either "voted" on or reported as a "nitpik".

With "nitpiks", please only fix those that you deem important enough to fix. If a nitpik requires changing the code to fix it, please be as certain as possible the fix won't severely break anything else.

With a very important bug that requires changing code, please inform us if you know of other parts of the game may be affected by the fix.

Since you will be away for several days during Gamma, it is even more important that any changes to the game are as minimal as possible (except in crashes, ZIP20 warnings, etc.).

Thanks for your cooperation. It may make the difference.



**New England Systems Support, Inc.**

66 Old Rochester Road Suite 304 Dover, NH 03820

(603) 742-0210

June 8, 1986

Mr. Max Buxton  
INFOCOM  
125 Cambridge Park Drive  
Cambridge, MA 02140

Dear Mr. Buxton:

As we agreed, **NESSI** has performed an examination of Leather Goddesses of Phobos. We find the game to be of the high quality that we associate with an **INFOCOM** product, and we have included some observations which we hope will be helpful.

First, a few words about the scope of our testing. We are a testing organization, and one of our key considerations is efficiency. In this case, we attempted to examine areas that other parts of the test program might not have covered. We know that **INFOCOM** products do not exhibit catastrophic errors--probably because the in-house Quality Assurance people are doing their job. We also feel that the Gamma test program is an excellent way to check out a game, even if cost was not a consideration. In particular, the game-playing enthusiasts provide far better input on gaming aspects than any testing organization could. On the other hand, **NESSI** can provide a service apart from either of the others involved in checking out Leather Goddesses. As a professional testers, we can examine a product in a manner quite differently from game enthusiasts. As an independent organization, we can view it with objectivity that in-house people don't have.

**NESSI** has no surprises for you--we found a few problems, but nothing that seriously hampered play or enjoyment of the game. We did find some installation problems, and a few things you will want to attend to. In particular, at least a prompt should be provided when a <Ctrl C> is entered, or when <PrtSc> is given with the printer off line.



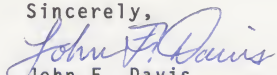
You may find our compatibility work of interest. We found the game fully compatible with Ready and with the Wang PC/APC, but we found it incompatible with Topview. Compatibility with hardware is likely to be an **INFOCOM** strong point, since the text-oriented games will probably not be difficult to run on even marginally IBM-compatible computers (we didn't check), but software compatibility is another matter. **NESSI** has done some investigation into interactions among memory-resident and windowing programs. I'm sure you know the industry has a way to go in these areas.

Even though we didn't concentrate on playing the game, Leather Goddesses left us with a favorable impression. It was easy to play (but not to win), and it held our interest. Although we aren't qualified to rate sexual content, our personnel felt the game was tame even in lewd mode. If you choose to do some improvements, we suggest an increase in the game's vocabulary and in the interaction with game characters, as in Witness. Overall, **NESSI** employees working on Leather Goddesses liked it very much.

**NESSI** has done this work without compensation in hopes of introducing ourselves to **INFOCOM**. We are a new and growing company, and at this point we would like to continue our relationship until such time as resource conflicts force a change. Please keep us on your Gamma test list, and we would like to use your firm as a reference.

We have attached copies of our test plan outline and test report outline. We hope that this input is helpful, and that **NESSI** can be of service to **INFOCOM** both in this capacity and in other roles. Please call me if you have any questions.

Sincerely,

  
John F. Davis  
Marketing Representative

# NEW ENGLAND SYSTEMS SUPPORT, INC.

## TEST PLAN

### Objectives

- complement other activities
- assume functional testing substantially complete
- gamma testing will wring out the game
- go after sections where errors are found
- focus enough attention on invalid & unexpected input
- NESSI Contribution -- Systems Testing
- focus on translation errors -- objectives to product
  - most error-prone step
  - number of errors
  - severity of errors
- compare objectives to program to documentation
- specific categories for examination
  - installability testing
  - recovery testing
  - documentation testing
- useability
  - interfaces tailored to user
  - meaningful, understandable output
  - straightforward error diagnostics
  - interfaces demonstrate conceptual integrity
  - excessive or rare options
  - immediate acknowledgement of outputs
  - easy to use
  - redundancy where accuracy is vital

### Completion Criteria

- focus on meeting Gamma schedule
- notify Infocom if problems are significant

### Schedules

- job completion by June 13

### Responsibilities

- test planning, conduct and reporting -- Ed
- secondary testing -- John
- review -- Bruce
- Infocom poc -- Max at (617) 492-6000 x202 (call collect)

### Tools

- manual test conduct
- Ready for instruction & noting problems

### Hardware Configuration

- primary -- IBM PC/XT
  - 578K
  - IBM CGA
  - IBM Color Monitor
  - 20 Meg Hard Disk + One 360K floppy
  - Epson FX-85 printer
- problem verification & spot check -- IBM AT
  - 640K
  - EGA
  - Sony Color Monitor
  - 2 - 20 Meg Hard Disks + One 1.2 Meg floppy
  - Toshiba P351 printer
- compatibility check on Wang PC & APC

### Tracking Procedures

- insert problems on copy of test plan kept on Ready

### Regression Testing

- will negotiate with Infocom if needed

# NEW ENGLAND SYSTEMS SUPPORT, INC.

## TEST REPORT

### Problems Encountered

#### Installation

Installation Problem 1 - May 28, 1986

installing on hard disk using Installh.bat

default disk was C:

gave command A:INSTALLH

program copied files into root directory

Installation Problem 2 - May 25, 1986

installing on hard disk using Installh.bat

default disk was C:

made a directory called \PHOBOS

copied game disk into directory

gave command INSTALLH

program copied files into root directory

#### System Interaction

##### Major

Control-C will abort the program whenever pressed

(no internal int-23 handler)

Shift/PrtSc or Ctrl/PrtSc with printer offline

program will hang

##### Minor

The command RESTORE <filename.ext> should be allowed.

##### Screen handling

With width less than 80

location cleared

new location string is shorter

previous location will not completely clear

Intro screen out of specified length/width limits

Cornerstone screen out of specified l/w limits

##### Scrolling

With less than 25 lines

If Esc key is pressed

Contents of next line will not clear

on subsequent scrolls

##### Keyboard buffer

Not flushed when returning from Cornerstone screen

If a two-code key (i.e. function key) is pressed

Then the second code is typed

If the second key has meaning (control key)

And is followed by return

Then results are indeterminate

#### Compatibility

##### Topview

Not compatible -- Topview does not support ANSI sequences

Garbage will appear on screen

even if ANSI.SYS driver is in CONFIG.SYS

Wang PC and Wang APC -- compatible

No unique problems in native Wang mode

Installation must be modified or will fail

Wang system disks do not contain ANSI.SYS

(Wang default screen drivers are ANSI compatible)

Modifies Wang CONFIG.SYS file

Will hang in subsequent boots

Unless COMMAND.COM is in root subdirectory

#### Parity Check 2 May 29

On watsup dock

Using Ready to note progress

attempted to save game

got parity check

had to cold boot  
lost game and notes  
Could not duplicate on Jun 3  
Tentative conclusion -- hardware error  
Overall Impressions of Game

#### General

Usual INFOCOM quality  
Easy to play  
Interesting  
Bugs did not cause problems  
nothing catastrophic once game was up and running  
other than printer off-line problem, nothing bothersome  
Impression of sexual content  
tame, even in lewd mode  
note our limited amount of game playing  
in particular, we never saw the Leather Goddesses  
nice touch -- tailor gender to restroom  
Game-playing problems encountered  
Dialogues with other characters in game  
conversation was very limited and artificial  
problems with giving answer to riddle--  
you, mars, war not understood  
Game vocabulary seemed limited  
Game would often not understand an input  
Sometimes would not understand a word it just used

#### Time Log

May 26 -- Read documentation -- 1 hour  
May 28 -- Install product -- 1 hour  
May 28 -- Test Planning -- 2 hours  
May 29 -- Playing game -- 2 hours  
June 2 -- Playing game -- 2 hours  
June 3 -- Looking for Bomb -- half hour  
June 3 -- Mapping game -- 2 hours  
June 4 -- Compatibility check -- 1 hour  
June 4 -- Compatibility check -- 1 hour  
June 5 -- Stress testing -- 2 hours  
June 6 -- Summary & reporting -- 2 hours



Infocom  
125 CambridgePark Drive  
Cambridge, Mass

Dear Max,

One note here before I start. I don't care much for the new payment policy. It's about like not getting paid. I have zero motivation to go back and play the game again after I've worked it over as solidly as I have. I can only assume that this is an effort to cut down on the paperwork and the number of testers. Anyway be sure to enter in the data bank that, if possible, I'd like my payment copy to be the Atari version of the game... as I will probably be giving it away.

Anyway, on to Leather Goddesses of Phobos.

I'm making an allowance for Goddesses. I'm not going to complain about armed combat over Saturn or walking Venus Flytraps, or a host of other highly illogical and impossible type things. They did them all the time in 1930's comic books. I'm letting them pass without comment. I'm confining my comments to the mechanics of the game itself. Hence the letter far shorter than my usual.

1) Cover Frog with Blanket. There's no good surface on the frog. I should be able to cover anything with a blanket regardless of the surface.

2) After falling through the black circle into the cushiony cell, I attempted to reverse the trip by climbing up into the hole in the ceiling. Obviously the ceiling was too high so I tried it standing on the stool. But the program responded that "You aren't going anywhere until you get off the stool." The direction Up from on the stool should be treated differently from the other directions, probably with a "You can't go that way" or a "You can't reach it."

3) 'Save "Love"' allows a Save but then informs me that there seems to be a noun missing. Every time I restored that particular saved game it gave me the same message. I think the save command should flush the rest of the user input buffer.

4) Search Alien. You can't... but I should be able to search his clothes, his pockets, etc. much as I would a pile of leaves.

5) If you look under the sod after you've moved it, you still get the description that you see something dark under it that you got before you moved it.

6) I find it odd that Trent/Tiffany will do limbering up exercises in locations that are too tight to move, such as the closet and the cramped space. Indeed, I find it odd that he/she will enter the location at all.

7) After applying the Lip Balm, drop the stick and it informs you that you'll have to remove it first.

8) There is an illogic to the sheet rope solution. Suppose I weigh 120 pounds and Trent weighs 180. He can safely climb down the rope and it won't rip but I can't. I think it would be better if the rope ripped no matter who went down it but Trent/Tiffany because of his/her superior athletic ability was able to survive the fall unscathed. For that matter, the idea that falling the ten feet from the second story window of a house in Cleveland would be lethal is pretty ludicrous. It would be better if I simply broke my leg and waited out the conquest of the Earth in a hospital.

9) There is a message that flashes on the screen briefly when it is starting up that says something like it can't find... It's gone before I can read it all. I created my working disk by simply copying all the Leather files to a bootable disk.

10) I assume that everyone knows the opening screen doesn't scroll all the way off before the **\*\*More\*\*** message comes.

11) I have never seen a loin cloth, or a bikini for that matter, that had pockets. (I'll let pass the problems inherent in a loincloth made of metal.) Why not put the rule book in the strap of the loincloth/bikini?

12) In the Main Hall of the sultan's palace the description says there are stained glass windows. However, open window gets the response that says you can't see any windows here.

13) You can search leaves and dust but you can't search sand?

14) After loading many things in the basket, I tried to put the baby in the basket, thinking to abandon it at the orphanage. Get all out of basket left the painting.

15) There is a logical problem with lugging the open can of stain around. I can throw it or drop it, but it never spills. Wouldn't it be better to put a lid on it and make me open the can of stain?

16) There is no mention of the time factor to a move yet

the comic book says it is important to Clap, Hop and yell "Kweepa" every few many minutes to avoid the baddies. Shouldn't there be some mention that 1 turn is about 1 minute? I recall that in some Infocom games, a turn was less than a minute... Trinity for example.

17) I like the riddle puzzle a lot but I would like to see a few words added to the good guess list... such as "This Game", "Infocom", "Meretsky", "Suzanne Frank"...

18) There is a spelling error in the comic book. "Got him -- and just in time to." It should be "too."

19) Say "Kweepa" chops off the rest of the user input line so you can't have any commands following it. 'Say "Kweepa". Clap.' won't Clap.

20) You can take the raft, which is big enough for you and all your stuff including bags of leaves, into places that should be too small for them, such as the closet and the cramped space. Same basic problem applies to hauling the raft through the holes which are described as being about 2 feet across in the closet description.

21) The Sultan's wife certainly has broad tastes. She doesn't care if you have a clothes pin on your nose or your lips covered with Lip Balm.

22) I would have thought the Marsmouse would be happy to eat the chocolate.

23) Examine Raft. You see Nothing. Not nothing special. Just nothing. The same basic thing happens when you Examine Tray.

24) In the browsie, you have a giant Venus Flytrap that will eat "insects 20 times its size." Given that a regular V.Flytrap is a few inches tall,

a) where do you find insects that big?

b) Is it even theoretically possible to eat anything that much bigger than yourself? Where is it after you swallow it?

How about eating 20 times its weight in insects?

25) Why would a Venus Flytrap be scared of DDT a bug killer? How about a weed killer instead? Agent Orange?

26) I managed to get into the final sequence while carrying nothing at all. Trent dutifully begins to build his LGOP killer... using what?

27) Two things bother me about the Marshhawk. First, it

will find me instantly whenever I say "Kweepa" no matter where I am. I can only assume that the game is crawling with Marshawks all just in the next room. But how did they get to Venus? Or into my locked cell? Or the bar on Earth? Obviously the bird simply appears in response to the phrase no matter where you are at the time. Obviously, it shouldn't. For that matter the only thing I've been able to say while in the body of a gorilla is Kweepa. Obviously I shouldn't be able to say that either. Second, how does a bird in flight rub its eyes? How does a bird rub its eyes in any case?

28) The mad scientist has a hatred for the tube and will always knock it out of my hand. I tried hiding it in the canvas sack. He still knocked it out of my hand though I still had the closed canvas sack. Wrongo! Here come the Marstigers for that one. I should at least have an open sack or have the sack knocked out of my hand too. There was another occasion where something in the sack acted as though it weren't in the sack at all but I've forgotten the gory details of that one.

29) On the divan with the leather goddess, it tells me that there is an odor coming from somewhere nearby. When I say smell, it says "You can't reach the odor from here." Huh?

30) The South Polar Orphanage. The solution here is inordinately specific about the phrasing. Leave basket at the door. Leave Baby on the Doorstep. etc. etc. I spent several minutes working at getting the exact phrasing when it should have been as simple as drop basket.

31) The solution to the Martian Assassin is pretty dippy, mostly because I can't throw away my sword. The classic Herman goodguy would have thrown his sword away and punched the bad guy. When I try to punch the bad guy the program comes back with [with sword]. Punch with a sword?

32) I have noticed with Thorbast that if I re-enter the battleship then come back out, the whole sequence starts all over again. The monster is no longer attacking the girl. Indeed Thorbast is struggling with her again. He straps her down and then comes back to me grinning evilly. A few turns later the monster shows up again and proceeds to start his number on the girl again.

33) Was my therma suit on inside or outside my brass loincloth? If it was inside the loincloth, how did I put it on without first removing the loincloth? If it was outside, how come I can still get to the rule book in my pocket?

34) Some spelling and usage mistakes. The word Torah is always capitalized when used to refer to the Jewish holy book.



35) The mad scientist routinely uses the German "der" for "the" with one notable exception. "Ze sex drive." Using Der would be consistent. The other forms of "the" in German are "Die" (said dee), "Das" and "Dem." I believe the correct form for this case is der. Making it "De sex drive" would be the minimum change remotely consistent with the language.

36) The stallion is part of the LGOP Calvary. Given that Calvary is a hill outside Jerusalem where Christ was crucified... I suspect the word you want is Cavalry, which refers to mounted soldiers.

37) Hoofsteps? Isn't the usual phrase Hoofbeats?

38) Therma? Of all these, this is the one I have the easiest time accepting. It's a typical 30ish kludge of the word Thermal. Or is it a typo?

39) Why doesn't the chocolate melt in the tropical jungles of Venus? Or even in my hand for that matter?

40) I would like to see Hug and Massage added to the verb list.

41) The closet off the observation room is giving me some trouble. I tried an alternate approach of having Trent lift me up to the basket on an occasion where I had entered the closet without turning on my flashlight. It said it was too dark to see anything and then reported that Trent had followed me... implying that it could see Trent enter the closet... I then said, "Trent, pick me up." The program said something about not being able to see Trent. Point one, talking to someone doesn't depend on being able to see them. Point two, I had already been told that Trent was in the room the turn before.

42) I turn on my flashlight and get the description that the closet is so small that I can hardly turn around and that Trent is doing limbering up exercises... see note 6)... and then just to make things better, Trent trots over to me... it must be a good 6 inches... to flip the matchbook to me. Given that Trent is never more than a few feet away, why not drop the part about Trent trotting over to me?

43) Still in the closet. About the only thing I can do in the dark closet is enter the black circle. Of all the things that should be difficult to see in a dark closet, a black circle on the floor in the corner should be the hardest to see.

44) On the stool in the closet. I can't go south until I get off the stool, but I can enter the circle without getting off the stool.

45) The space monster doesn't really swim through space, obviously. The word should be in quotes.

46) Give Thorbast his sword. [Whom do you want to give Thorbast his sword to?]

47) There are a couple of places where the descriptions seem a little strong for the Tame mode. Particularly when you liken it to a G rating. Specifically:

- a) The Salesman's use of "Hell."
- b) The reference to Venereal Disease on the Royal docks.
- c) The sultan's wife disrobing.
- d) Elysia being stripped by the space monster.

None of these are really strong enough to get too worked up about but they would deny you a G rating if this were a movie. Given that the Tame mode isn't going to stop anybody from seeing anything intensely Lurid I think [perhaps] the solution is to rephrase the manual.

48) In suggestive mode with the Sultan's wife. I can't eat her because nothing beyond the missionary position is allowed in suggestive. She can, however, eat me. Last time I looked, that doesn't qualify as the missionary position either.

49) I was a little disappointed that the description of Elysia was the same in all three modes. I expected something at least slightly more lurid in Lewd mode.

Gosh. This isn't up to my usual lengthy standards. Obviously there is some difference between testing Beta versions of games with fundamental problems and gamma versions of inspired games like this one. I've seen a few Infocom games that I thought were turkeys and a lot that I thought were reasonable. This is the best I've tested for you. I don't think Trent holds a candle to Floyd as a wonderful character... but then there are things in Leather Goddesses that I routinely did that never occurred to me to try in Planetfall.

Best puzzles? The riddle. I like the catacombs a lot. The princesses, both the angle and the frog. And I appreciate the cryptogram and the word search puzzles... though neither one slowed me down much. (For what it is worth the appearance of the word 'headlight' in the word search told me it was a word search puzzle.)

You specifically asked for comments on the sexual content of this game. None of it bothered me in the least... Well that isn't quite true. I was hoping for more. Lewd wasn't very lewd and tame, while funny... (with Sultan's wife... screw her. You decide to discuss the intelligence of beavers instead...) was as tame as a G rating would have me believe. Anyway, the point where it bothered me was fairly early in the game. I hadn't seen

anything that could even remotely be considered racy when suddenly I am advised that the game is going to use the word "tits." I got upset. If your idea of lewd is an occasional random use of the word tits, boy, have I been ripped off. Anyway, I found more "interesting" scenes later but nothing so graphic that I would have much trouble showing the game to my 8 year old son.

I'm looking forward to the next one... in about 3 monthes... And one other thing. I definitely want to be invited to this year's Christmas Party!

Yours,





understand the word 'cenne' — even though she knows where the 'Barstow Kennel' is.

In "Ballyhoo," Emery said, "There are cases where, unless you stumble onto the precise word combination needed to make a character do your bidding, you may never finish the game."

"For example, when you walk into the tent of Rimshaw the In-

"My experience leads me to think it may well be quite a bit more difficult . . . and theoretically unattainable," Critchton said.

Meanwhile, that ax-wielding troll is still waiting to see what you are going to do next.

Try asking Dellias' advice — being careful of course, to use all nine alien phrases in the correct order.

Nothing.

So I put "Hacker" into the disk drive, turned on the computer. The words LOGON PLEASE popped onto the screen. Suddenly, it seemed I had stumbled into somebody else's computer system.

I should have turned off my machine right there. Tapping into another system is VERY illegal and likely to land you in jail. It's the government's way of keeping the nerd population under control.

capable of traveling around the world through a series of subterranean tunnels. My job was to go from city to city and recover pieces of a shredded letter.

That letter apparently explains how Magna, the company that owned the computer, is planning to destroy part of the world to test a new energy source, an energy source that would give it world domination.

So now I was stuck.

I can't go to the FBI. Without all the pieces

# Tulsa doing his part to maintain quality



Tribune photo by Mike Wyke

Tulsa Steve Kimmel checking for glitches in a new computer game.

Tulsa Tribune May 28, 1986

STEVE KIMMEL WAS looking for a lost pyramid in the Egyptian desert when he noticed a couple of strange things happen-

ing. He found he didn't have to cross the mighty waters of the Nile. He could, in fact, walk around the river.

Then, dropping a lighted match into the darkness of a bottomless pit, he discovered he could hear the sound of that match going thump on the bottom.

Kimmel reported these odd goings-on in a letter to Infocom, Inc., of Cambridge, Mass. Infocom is the nation's leading developer of interactive fiction games for home computers — including "Indiana Jones and the Temple of Doom," the desert-adventure game Kimmel was playing.

The result was that Kimmel not only unearthed the pyramid, he also dug up an offer to become one of Infocom's game testers.

Kimmel, a senior process engineer for the Oklahoma Gas Pipeline Co. in Tulsa, is one of about 50 testers in the United States. That means he gets to play the newest or Infocom's games, weeks or months before those games are on the market.

"I'm looking for nit-picky details," Kimmel said.

In "Ballyhoo" (a mystery in a circus setting), I found that even if you were wearing a gorilla suit, the palm reader would still read your palm.

In "Suspect" (a murder mystery), I found you could pick up a

"In 'Suspect' (a murder mystery) found you could pick up a

Doberman Pinsch and burn him in a fireplace . . . the sort of thing the programmer never thought of anyone trying."

— Steve Kimmel  
game troubles

Doberman Pinscher and bury him in the fireplace — the sort of thing the programmer thought of anyone trying."

Kimmel's resulting reports to the company — those from Infocom's other testers — sometimes lead to plicated changes.

Infocom's spokesman, Steve Steere said, "When you make change because of a bug that's probably going to do something else," which is something else, the dead but at all times, the man doesn't just sit there and wait for the next bug.

Outside testing is definitely a big part of our overall test process, which lasts about



able now. My experience leads me to think it may well be quite a bit more difficult. . . and theoretically unattainable. . . Crichton said meantime, that ax-wielding is still waiting to see what are going to do next. I'm asking Della's advice — being very careful, of course, to use all the alien phrases in the correct order.

tips, not even a hint of what the game is about. Nothing. So I put "Hacker" into the disk drive, turned on the computer. The words LOGON PLEASE popped onto the screen. Suddenly, it seemed I had stumbled into somebody else's computer system. I should have turned off my machine right there. Tapping into another system is VERY illegal and likely to land you in jail. It's the government's way of keeping the nerd population under control.

capable of travelling around the world through a series of subterranean tunnels. My job was to go from city to city and recover pieces of a shredded letter.

That letter apparently explains how Magma, the company that owned the computer, is planning to destroy part of the world to test a new energy source, an energy source that would give it world domination.

So now I was stuck. I can't go to the FBI. Without all the pieces

call a stock broker and buy a few thousand shares of Magma.

That way, if I don't get the evidence to Washington in time to stop the test and avoid going to the Big House, I least I'll be a millionaire by the time I'm in parole.

"Hacker" was created by Steve Cartwright for Activision. It is available on Commodore (\$29.95), Atari (\$24.95), Apple (\$39.95), Amiga (\$44.95), Macintosh (\$44.95) and Atari ST (\$44.95).

# ing his part to maintain quality control



Tribune photo by Mike Wye

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— Steve Kimmel, game troublekooter

Doberman Pinscher and burn him in the fireplace . . . the sort of thing the programmer never thought of anyone trying."

Kimmel's resulting "bug reports" to the company — and those from Infocom's other game testers — sometimes lead to complicated changes.

Infocom spokesman Spencer Steere said, "When you make a change because of a bug report, that's probably going to change something else," which changes

something else. But at least, the deadly Doberman doesn't just sit there and crackle anymore.

Outside testing is definitely a big part of our overall testing process, which lasts about three

months," Steer said. Kimmel said the usual game takes him eight to 10 hours to finish, although "Spellbreaker," a fantasy loaded with intricate puzzles, took about 36 hours.

As paymei, he keeps the game. "I would have been playing these games, anyway," Kimmel said.

Kimmel is president of a Tulsa writers' club, the Oklahoma Science Fiction Writers, and a science fiction reader.

But interactive fiction, played on a computer "amounts to more of a puzzle than a story," he said. "Once you find what works, you think: Well, yeah, that was a logical solution." Generally, "Cutthroats," a treasure hunt;

is one of Infocom's easier games for beginners. Kimmel said "Suspect" is a murder mystery for advanced players. "Planetfall," a science fiction adventure, is Kimmel's favorite for "the really amusing puzzles you have to get past."

Those predicaments include some mutant bacteria, a robot named Floyd, and the question of what a fromitz board is good for.

Kimmel's advice to players: "Draw maps. Examine everything. If it's there, get it. Assume everything has a purpose."

Even so, he can only guess at the purpose of the next game he will be testing. "The Leather Goddesses of Phobos."

checking for glitches in a new computer game.

May 28, 1986

# Product Testing Report Form

INFOCOM

Product: Leather Goddesses

Release: 160

Date: June 9, 1986

Tester: [REDACTED]

Machine: Apple II Plus

3 of 3 sheets

	Description of Problem	Resolution
1	As mentioned under comments - the Flytrap has stumped us. We have him trapped in hole, but cannot take him without getting eaten. We have collected everything mentioned on matchbook except 82° angle, cotton balls, and photo of Douglas Fairbanks. We were able to go west from jungle after trapping Flytrap. We have in inventory: sword, white suit (which disappeared) trellis and leaves (new in hole with Flytrap; head light, rope, rake, basket, sack, raft, phone book, torch, stain, lip balm, clothes pin, rule book, bikini, matchbook, map, message, hose, coin, <del>stain</del> , tray, flashlight, painting, blanket, paper with letters on it, sack, blender, rabbit, and mouse.	
2		
3		
4	This has been a fun puzzle. Makes you use your imagination. Keeps your interest to keep trying new things. The sexual content was not too bad as far as we got. Was probably tantalizing and suggestive rather than explicit, but did notice was more explicit when Frog was kissed. Would <u>not</u> have purchased this for my kids and would not <sup>want</sup> younger kids using program. Mine are 17, 15, & 14 years old.	
5	We have not used a lot of programs like this, so maybe are a little slower at figuring puzzles out	

Comments: I would like to see return postage for returning materials or a business reply envelope. Funds are very short for us at this time. Others may have the same problem. We would like to continue testing for you. We have enjoyed it.

## SUMMARY

I felt that "LEATHER GODDESSES OF PHOBOS" was a very GOOD game. The story line was also very good, although I do wonder if Mr. Meretzky had Flash Gordon or Flash Gordon on his mind when he wrote it??? Something else I noticed .... there is a strong resemblance between two of the Leather Goddesses and Betty and Veronica from the Archie comic strip in your comic, could it be the same artist??


All the characters were great!! I especially liked the way Trent kept coming back to life! King Mitre couldn't keep his hands off his daughter could he, guess he got used to having a different looking angle for a daughter.

The puzzles were very good!!! (some of them will have folks stuck for days!) namely: The Riddle; The fight with Thorbast; The Secret Catacombs (don't forget to clap, hop, kweepa!) and getting to the South pole without being on the barge.

The sexual content of the game was handled very very well! You could play the game modestly (boo!) or let your imagination run wild!(yeah!!) I wasn't offended in any way.

Once again Infocom--A JOB WELL DONE!!!--

"THE INFOCOM JUNKIE"







# LEATHER GODDESSES OF PHOBOS by Steve Meretzky

Message Lip Balm  
Among Dunes

## MARS

Sultan's Wife  
Torch Inner Harem

\* Catcombs Harem—Audience Chamber

Barge  
Baby Docks  
Donald Docks  
Hickory & Dickory Dock Mouse  
Royal Docks  
Throne Room  
Ruins  
Yet Another Ruin  
Martian Desert  
Frog  
Blender  
Another Ruin  
Exit Shop  
Tube  
Oasis Rabbit  
Wattz Up Dock

My Kinda Dock  
Main Hall of Palace  
Oriental Garden  
Well  
Base of Tower  
Laundry Room  
Clothes Pin  
Well Bottom  
Phone Book  
\* Catcombs One

## Earth

Sheet Bedroom Headlight  
Rickety House  
Trellis Garden  
Cleveland  
Rake  
Lawn Sack  
Stool Restrooms  
Joe's Bar

Flashlight  
Painting  
Blanket  
Tray  
Cell  
Roof  
Basket Closet  
Observation Room  
End of Hallway  
Basement  
Narrow Cell  
Trent Paper

## PHOBOS

Boudoir  
Plaza

Icy Dock  
Edge of Polar Ice Cap  
Allusion Room  
Penguin Park

Baby  
Inside Tent  
Gypsy Camp  
Cotton Balls Foyer  
South Pole  
Orphanage

## VENUS

Coin  
Vizicomm  
Rocky Clifftop

Odd Machine  
Back Door  
Front Door  
Lab-Cage  
Hose  
Can  
Clearing  
Flytrap  
Jungle  
Fork of Sorts  
In the Tree Hole  
Spawning Ground Jar

## Saturn

Photo In Space  
Main Hatch  
Long Corridor  
Stable  
Hold Sword

INFOCOM

2



LEATHER GODDESSES OF PHOBOS  
GAME REPORT

By  
[REDACTED]

Jun. 3, 1986

GAME CONTENT:

LEATHER GODDESSES OF PHOBOS is a fun game! Being a conservative southerner living here in the Bible Belt, I must admit that I was hesitant to test LEATHER because of the rating. Since you want my opinion about the sexual content, I'll tell you. I don't think the Lewd Level is lewd (hmmm, unless the game player wants it to be). It is a bit risqué but well-spiced with humor. I found nothing offensive in the game content. It seemed to me that the sexual content in LEATHER is dependent upon the game player's input.

I could not help but notice the total lack of violence in the game. No weapons are available except the sword which is used in only one scene and then only for self-defense. The villain actually dies by his own doing. Not once does the game allow one to "kill" or "steal".

SUGGESTIONS:

Because the game warns of its lewdness, I imagine the average player will try to use all the "naughty" words in his vocabulary. I did this myself finding that the program recognizes more naughty words than did previous Infocom games. I was, shall I say, "testing" the Sultaness' husband trying all sorts of things. Anyway, the screen was filled with "naughty" words which I had typed when my 10 year old son suddenly appeared beside me. While I was desperately trying to make the screen go blank, he was busy reading. Egad! It could have been my mother-in-law or that nosy so-and-so next door! Then I thought about all those guys at the office who will be playing LEATHER during their lunch breaks in the future. Some of them \*might\* be embarrassed should the boss or the sweet young thing from the steno pool suddenly appear as did my child. Okay, so here's my suggestion:

Remember Hitchhiker's "Don't Panic" button? LEATHER needs a "Panic" button - perhaps a Control Key or Quick Command that either clears the screen or replaces what's on the screen with some innocent "gobbledee gook". Of course, when done with Infocom's finesse, it would indeed be a "Special Feature".

I think that the personality development of Tiffany/Trent was neglected. If she/he offered more comments or actions during the course of the game, one would not totally forget about her/his existence so easily.

The robot, Floyd, in Planetfall, was a Personality! I almost cried when that little robot got mangled and was delighted to meet him again at the end game. When Tiffany/Trent met a similar fate, I merely groaned, "Now how am I going to build that darn machine?" Could not Tiffany/Trent, at least, make some comment when you find an item necessary to build the machine?

I wish the program could recognize the verbs: "HUG", "CARESS", and "SQUEEZE". (Guess I'm just a "huggy" person.) And while I'm wishing; I wish you would put some toilet tissue in the ladies' room.

#### PUZZLES & PROBLEMS:

LEATHER's puzzles and problems were difficult enough to make the game interesting; but all had logical solutions.

The most difficult problems for me were: getting to Icy Port without going through the beam; and putting the baby robot in the orphanage. (The basket had become my Inventory Carrier and I was making no connection between it and the robot.)

I do not want to talk about the Catacombs and all that clap, hop, kweepa business.

I would like to complain about the description given of the area west of the Jungle: "A path runs east-west through the jungle, but don't even think about going west unless you love wading into forty tons of woman-eating lettuce." This sentence threw me off. I formed a mental picture of a giant head of lettuce sitting back there waiting for me to get past the flytrap. That mental picture stayed with me and prevented me from going west even after I'd trapped the Venus Flytrap. I once owned a Venus Flytrap (had to feed the darn thing bits of hamburger). It did not resemble a head of lettuce.

I found the GAME STATUS to be a bit wacky. Each time I checked STATUS, the "possible" points were different. Three of my final end game scores were: 287 out of 287; 303 out of 303; and 277 out of 277. I noticed that the "possible" points were in the thousands at the beginning of the game and decreased as the game progressed. I thought this was funny and assumed it was intentional.

I especially enjoyed solving the frog problem, the rubber hose problem, the headlight problem, and the baby robot problem. I had fun trapping the Venus Flytrap too. King Mitre was a tough nut to crack until I discovered what the Tee-machine did and found the jar of ointment; then it

was a snap. I liked the Tee-machine! I enjoyed decoding the messages - a brief respite from the keyboard. The scratch 'n' sniffs are great. Oh, yes, galloping down the long hallway on the stallion was fun too. The black and white suits provided a subtle clue for the battle in space.

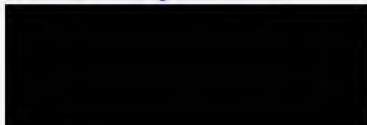
#### BUGS:

In the Gamma version which I tested, I found only minor bugs; nothing which prevented me from finishing the game. I plugged away at it trying to find more bugs. Most of the bugs appeared while fooling around with the gorillas in the lab and while playing with the sheet in the bedroom. I could never decide whether Thorbala and her quick retrieval of the sword was a bug or a clue. The program allowed me to hide her sword in the sack and in the machine; but on the next move, she always had it in her hand again.

#### SUMMARY:

LEATHER GODDESSES OF PHOBOS is a good game - with or without the "naughties". As the first venture in the "racy, sci-fi spoof" genre, it is very well done. I enjoyed it! Infocom is still the Rolls Royce of computer games.

Respectfully submitted:

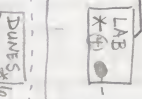
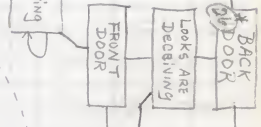


\* IN SPACE

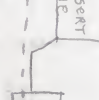
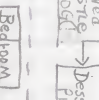
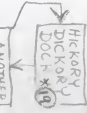
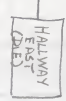
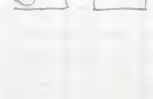
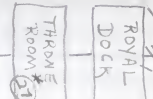
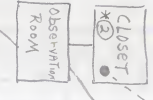
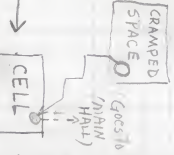


(FALL SKY)

Land of the dead



START



\* ① Tiffany & Paper

② Basket

③ CAN OF STAIN

④ Rubber Hose

⑤ CAN PAINT & MESSAGE

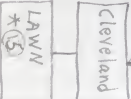
⑥ Clothes Pin

⑦ MAP & TORCH

⑧ Phone Book (IN CATACOMBS - STOREHOUSE)

⑨ RAY

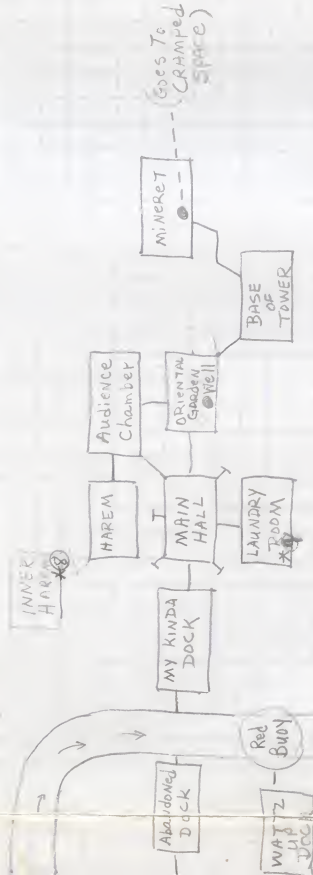
⑩ RAY (NUMBER)





# MAP OF LEATHER

d. Clayton



(Metal STRUCTURE)

NOTE: Beam camera  
head actor and  
later explanation

\* (CONT'D)

- ① OTHER COIN
- ② BABY Robot
- ③ COTTON BALLS
- ④ RABBIT
- ⑤ Sack, Leaves & Hake
- ⑥ Head light
- ⑦ TRELLIS
- ⑧ BLENDER
- ⑨ MOUSE
- ⑩ TRAP FLY TRAP
- ⑪ JAR OF QUINTMENT
- ⑫ Sword
- ⑬ HORSE
- ⑭ SUIT
- ⑮ Photo
- ⑯ Tee-MACHINE
- ⑰ 82° Angle
- ⑱ EXIT

# Product Testing Report Form

Product: LGOP

Release: 160

Date: 6/6/88

Tester: [REDACTED]

Machine: MAC - SP2

3 of 3 sheets

	Description of Problem	Resolution
1	IN SPACE AFTER GETTING THRUSTS SWOOSH, I PUT IF IN THE SACK AND CLOSED SACK, BUT WHEN I THEN TRIED TO HIT THRUSTS AGAIN, IT SAID HE SWIMS ALL THE WAY OUT HIS SWORD BACK!	
2	IN SPACE "TIE ROPE TO SWORD" "HOLD ON!" "HIS CAUTION!" "HOLD ON!" "HIS!" THEN SAYS "YOU HAVE ALREADY DONE THAT. SINCERESTLY" OF COURSE, YOU HAVEN'T.	
3	THINKING SQUARED WITH DOING THE EFFECT SHOULD BE STRATCHIN CUT MEAT. IT GOES ON UNTIL SPACE SHIP CUTS HIT, THEN IT FLEES. WOULD BE MORE EFFECTIVE WITH A TOTAL CLOSURE DESCRIPTION OF CHASING CHASE!	
4	DISAPPOINTING, PLEASE GET TO REALLY SEE LEATHER CLOTHES. MUCH LESS SAMPLE HERE. AFTER HOSPITALITY BEFORE BEING CHECKED DOWN THE CHUTE	

## Comments:

I THINK THE GAME IS A LOT OF FUN BUT MUCH TOO TAME IN LEWD MANNER FOR THE HYPER IT IS GETTING. MANY PEOPLE MAY BE DISAPPOINTED. LGOP IS NOT 1/2 AS SPICY AS SIKARA ONLINE'S OLD "SOFTPORE", NOT THAT THAT IS A CRITICISM, BUT I THINK THE SLANT OF THE PR GIVES THE BUYER THE WRONG PERCEPTION OF WHAT THEY ARE GETTING. I THINK, THOUGH, THAT THERE IS DEFINITELY A MARKET FOR UPSCALE

ADULT HUMOR, NICE JOB!

[REDACTED]  
June 8, 1986

Max Buxton  
Infocom  
125 Cambridge Park Drive  
Cambridge, MA 02140

Dear Mr. Buxton,

I was unable to complete the game Leather Goddesses of Phobos. This was not due to a bug in the program; in fact, I didn't come across any bugs. I thought that the game was difficult in some parts. Probably the toughest part was trying to walk around in the catacombs. Having to clap, hop and say Kweeba all the time makes this part of the game go slow and it almost becomes tedious. Other than that I enjoyed the game and found it entertaining. As to the three different levels, I didn't really come across anything that offended me.

Sincerely,

[REDACTED]

  
June 2, 1986

Max Buxton  
INFOCOM  
125 CambridgePark Drive  
Cambridge, MA 02140

Dear Max:

Enclosed you will find materials relating to Leather Goddesses of Phobos.

Comments:

The sexual content was, at first, very amusing. Once I got into the adventure, though, it lost much of its effect. The quest for the eight items became all consuming and any sexual overtones became "matter of fact."

Catacombs: I thought that the map was confusing in that each bend in the path looked like a direction to go in. For example, instead of one direction from circle to circle, it appeared that the bends between circles required a directional command. Suggest looser curves, not bends.


Catacombs: Goal appears to simply get out of the maze. I had no feeling that there were items waiting in dead ends or elsewhere. Suggest that if player exits without raft or phone book that prose says something like: "somehow you don't feel satisfied" or "you have a strange feeling that you forgot something."

Overall - a fine, true to form, puzzle oriented Infocom adventure. I enjoy this type of product the most.

Thanks for giving me the opportunity to test Leather. I look forward to helping again.

Sincerely,  




  
June 11, 1986

Max Buxton  
Infocom  
125 CambridgePark Drive  
Cambridge, MA 02140

Dear Max,

Well, it looks like Steve Meretzky has done it again! This one is especially strange, in fact....

I suppose your first question was whether we were offended. Neither of us were. (Mind you, I don't think this is something you want to repeat -- once is funny, twice might not be.)

I'm sure Infocom has lawyers more able than we are to speak to the prudential question. I'm not sure, though, whether it is quite wise to mention the Moral Majority by name.

To the bug report:

The comic book needs a splash page (or am I just missing one? my copy starts on page 2) and indicia.

Comic page 2 panel 3 "Goddess" should read "Goddesses" and page 3 panel 6 "to" should read "too!"

INSTALLH clobbered my existing CONFIG.SYS, which already had ANSI.SYS anyway.

The banner about "boss" mode and "bos" mode itself ignore settings of SETUP.

Page flushing, as well, seems to pay no attention to SETUP.

No odor in the bathroom until after you relieve yourself?

Pizza in 1936? In Ohio!? Perhaps a remark might be made about this?

"Incidentally, we some pretty putrid [sic]...."

Is it a 3-D comic? The text says it is.

"Get off" when not on anything produces a mere "Look around you." There are other possibilities....

"...someone whose [sic] merely in SUGGESTIVE mode." (Looking through the Observation Room window).

It should be possible to read the "notations" (on the match book).

The salesman refers to the "model" of the painting.

Should Trent "enter [sic] just a few steps behind you" when the "room" is only a "room" in the technical adventure-game sense?

The "room" north of "Martian Desert" -- is it "Ruin" or "Ruined Castle"?

The hawk in the catacombs probably deserves a comment.

The downward passages in half-flooded tunnels need some rationalization. How about a force-field anti-flooding device that over the millenia has allowed the water to build up, but only to a certain level as measured from the floor?

"A whole waddling mass of them [penguins], standing politely on other side [sic] of the path to the southeast."

Should the line about the royal ducks appear in Tame mode?

On one instance, following "Kiss my kneecaps", "Take all" got:

'reliable torch: "Shhh... It's past bedtime for the children of the Sultan! You'll wake them!"  
The next "Take all" worked fine.

"Put all in the sack" managed to produce this:  
reliable torch: [with the torch] in an instant,  
the canvas sack is consumed by fire.  
trellis: Done.  
wooden rake: Done.  
rabbit: Done.  
...

"Look out the door" produces: "All you can tell is that the wide cell door is closed.

It seems inconvenient that RESTART repeats the warning.

"Pour the stain on the ground," produces "Done! What a waste of good stain.", but "Pour the stain in the hole [in the ground, on Venus]," produces "You apply a tiny dab to the tree hole, but it doesn't stick." "Apply the stain to the ground," produces "You apply a tiny dab to the ground, but it doesn't stick. Dropped."

The stable has "calvary" horses. Now that will really upset the fundamentalists!

The mad scientist seems to have an infinite supply of keys. Just escape and come back repeatedly and watch him dissolve them all!

Sometimes, if you are docked at "full speed ahead" and press the orange button, you seem to move through two locations in one move.

Is it logical for the Sultaness to have Eunuchs? By the way, the conventional feminine is "Sultana", but perhaps "Sultaness" is better, clearly distinguishing a queen regnant from a queen consort.

"Frog, hello," produces both "Ribit!" and a "Talking to yourself" response. "Frog, follow me," produces both "Ribit!" and "Like most computers, I don't have legs."

When you kiss the frog having taken no precautions but closing your eyes, you find yourself "wretching" [sic].

Leaving the pin on your nose all that time with the ex-frog (at least in Suggestive or Lewd modes) is a little kinky!

The stick of lip balm and lip balm on your lips seem confused. Dropping the first gives "You'll have to remove..." for the second.

Setting up the chocolate and getting by the power projector are both pretty bad cases of the "knowledge from a previous life" problem. In an adventure as silly as this, though, that's unimportant.

Similarly, the silliness of a street urchin stealing ~~a~~ <sup>69,105</sup> bag of leaves can hardly be condemned.

"Rope" is interpreted as the untorn sheet, which gives away the key to the problem.

Currently, if you are lighter than Trent/Tiffany, the rope still breaks on you. This seems a trifle strange, beyond the illogic proper to the game.

A phantom sheet is still on the bed if you re-look (or perhaps re-enter) the bedroom *after making the rope.*

Our dictionary spells "shrapnel" without a "c". (See the endgame.)

Trent/Tiffany "grabs the cotton balls and incorporates it [sic] into the machine."

In the female version, pump boys appear, but "Gas Pump Girls" are in the banner.

Certain sentences that seem reasonable were not handled:

"Stop my ears"?

"Release my nose"?

"Pour the can on the circle"?

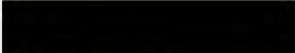
"Push the bed out the window"?

By the way, we do have one little problem. We understand the beating Infocom took lately, and are quite willing to continue testing under the new terms (just a final copy of the tested game). However, this puts us in a slight bind over Ballyhoo, since we had been running a game behind on our previous requests. Would it be possible for you to send us a copy of that as well? We will understand if you can't do it, but it seems silly to pay for a game we already tested, and yet we don't want our collection to be incomplete.

Very truly yours,







June 10, 1986

Max Buxton  
Infocom, Inc.  
125 CambridgePark Drive  
Cambridge, MA 02140

Dear Max:

Enclosed is all the *LGP* documentation, along with eleven bug report sheets and an overall report. I enjoyed testing this game, and look forward to continuing to test for you in the future.

Sincerely,



*Leather Goddesses of Phobos* Gamma Report  
by [REDACTED]

Marking as it does the start of a new subsection of interactive fiction games, *Leather Goddesses of Phobos* emphasizes different facets of its world-setting than many other Infocom games do. This, in turn, requires the tester to shift the primary testing focus (bugs) to other areas of the game (logic and character interaction), especially during the Gamma phase. While I have included many bugs and typos in my report sheets, there were far fewer in this game than in the others I have tested. Your Beta crew did a good job on *LGP*; there were no crash or garbage errors that I could dig up. I have, as a result, tried to express in my bug reports what I feel are logical inconsistencies. Although this game is billed as a spoof, and is similar in many respects to *The Hitchhiker's Guide to the Galaxy*, it still needs internal stability or the player will not be able to play and enjoy the game. In this report, I have broken up the game into three sections: the setting, the plot and puzzles, and the characters and interaction. I will analyze each in turn and present an overall opinion of the game at the conclusion of the report.

The setting of this game I have no problems with. The contemporary (or nearly so) solar system of the Golden Age of Comics allows for a wide range of environments, and thus more challenging puzzles. The setup, too, was nice -- the comic book put me into the right frame of mind to accept a spacewalk in a thermal suit or the existence of running water on Mars. The scratch 'n' sniff seet was all right, and added atmosphere (pun intended), but did not really get me as involved in the game as the comic book did. The only complaint I have with the scenes is that the settings jump around almost too much. The ubiquitous black circles tie the game together almost haphazardly -- allowable in this instance because of the relatively free-form nature of the puzzles. The remote locations of the scenes were not bad, exactly, but did add to some initial confusion over what was actually happening in the game and where to go first.

The plot of *LGP* was possibly the weakest portion of the game. The straightforward, overcome-the-villains plot line was effective, but the frantic search for the eight items that had no use outside the end of the game again reminded me of *Hitchhiker's* and the quest for fluff. The conclusion also suffers from the lack of form in the plot -- it's hard to tell when to enter the portable circle and when not to (though having a lot of points is a good clue). And the conclusion, especially, needs a bit of reworking. The player, you see, does nothing but hand things to Trent. The player has no sense

of accomplishment when the Goddesses are destroyed; Trent was the one who designed and built the machine. The player is reduced almost to gofer status. If Trent were temporarily incapacitated, and it fell to the player to screw in the last headlight or phone book and then activate the device, then there might be a real sense of accomplishment when the game ended -- not a vague, well-I'm-glad-that's-over feeling.

The puzzles in this game were first-rate. The codes, first of all, were great. I must say that they rank among the best puzzles I've ever solved in any Infocom games. The maze, too, was good, and was a welcome change from blind labyrinths. It was nice to be able to plot a course, and having to clap or hop every so often was somewhat like patting your head and rubbing your stomach at the same time -- it required a lot of mental dexterity. As for the other puzzles, I felt the Sultan's riddle was easy (I got it on the first try), as were getting the coin out of the coin box and freezing the mouse. Getting the hose and getting the angle were medium easy, taking about two tries apiece. A little tougher were getting the blender (which reminded me of the Babel fish problem), getting to the south pole safely, and getting the headlight.

The headlight problem, however, was horribly arbitrary. Do I have to be a blimp to survive this game? I couldn't find any way to get the headlight whatsoever if I input my true weight of 154 pounds, but if I put in 346, Trent got it automatically for me! This may be someone's idea of a challenging puzzle, but to me it was merely pointless and frustrating. For the other puzzles, I felt that the toughest ones were the orphanage and getting the photo. Only for the photo problem did I need to call up for a hint.

The character of Trent/Tiffany was well done -- a good sidekick type, but all of the communication was, unfortunately, one-sided. It would be nice if Trent would ask a few questions about you when you just waltz into his cell, even if he is a bit dull. Other than that, though, his character is just fine, with plenty of life in him (except when he dies repeatedly). The Leather Goddesses themselves are properly violent and hedonistic, though we really don't get exposed to their motivations for conquest to any extent. All the other characters, for the most part relegated to supporting roles, were done well, even if communication was limited. Basically, more talk would go a long way toward fleshing out this game.

And now we come to the sexual situations. I thought the scenes were handled fairly tastefully, with participation almost always optional. The levels, also, were consistent, though the Tame level was a bit insulting and condescending. There are also two points where the descriptions of things should be changed. One is in the harem, and is listed on my report forms, and the other is in the description of the Royal

Dock. For the Tame level, perhaps the intimations of duck-abuse and AIDS could be shelved. The dual-sexed mode of the game was perhaps *LGP*'s most interesting feature -- it was almost like getting a free game to replay it and try to trip up the he/she changes. Sex, though, doesn't really take too well to reversing the hes and shes, and it shows in the rather lukewarm, vague descriptions that, evidently, were all that were possible.

This game was a great scavenger-hunt, with the powerful, challenging puzzles its strongest point. The number of characters in the story was good, even if interaction with them was on a more primitive level than vocalization. And, of course, the sexual sidetracks to the game (that is, really, what they were) were handled tastefully (most of the time). *LGP* is a game that fulfills its promise to the player exactly -- it really is a 'racy, sci-fi spoof.' It does not, however, have the immediately positive impact I have encountered in such games as *AMFV* and *Ballyhoo*. It is very fun, though, and I will enjoy seeing the final version of it.



## LEATHER GODDESSES OF PHOBOS

### Gamma Tester Report

Tester: [REDACTED]

Date: June 10, 1986

LEATHER GODDESSES OF PHOBOS is a very entertaining little adventure which, if it were in the hands of anyone other than INFOCOM and Steve Meretsky, could easily have turned out silly and childish. Thankfully, it rises above that and does so admirably.

The temptation to publish a bawdy, sexually explicit adventure in recent years must have been gnawing at many companies, but since Online's feeble attempt a few years ago with SOFTPORN ADVENTURE, no one seems to have wanted to take the risk (although when the entertainment industry was shut down six years ago with the SAG strike, a friend and I spent the time writing a couple of nasty little adventures for a group of our debauched friends!).

Mr. Meretsky has used his proven ability for creating fun scenerios with humorous and witty dialogueto overcome the pitfalls of a sexually oriented piece of interactive fiction. The sexual material has been selectively and judiciously inserted (sorry) into the storyline and is always played strictly for fun rather than shock value, which would have pushed the game into the realm of childish banality.

The author's writing style and humor also elevated what is basically a simple and direct storyline, which really has none of the innovative and original twists of many of INFOCOM's classics. What does mark this as a milestone in INFOCOM's library is the ability to play as male or female and to select a specific level of play. You will surely get many plaudits for this unbaised type of software.

The puzzles were straightforward and not very difficult; definitely on the easier side of your standard level. I was stymied on only one (getting past the ion beam) and that was only because I lapsed in my usually careful playing and did not read the room description closely after entering the black circle at the bottom of the well.

My enjoyment waned somewhat in the catacombs section when the clapping, hopping and KWEIPA-ing got frustrating and annoying once I had found all I needed to find. However, it was a fresh idea for a maze, so I can't really fault it.

My only mild disappointment was with the end-game. Although the descriptions of the final battle were very entertaining and amusing, I did miss having a final, challenging puzzle to solve before overcoming the LGOP.

I played the game in both sexes and in all three modes and found it to be relatively bug-free, with only a few exceptions as noted on the sheets. There were a couple of rooms where the room descriptions had prominent features described, but those features were not understood by the parser (Outside the spaceship in particular, which had the fuel tanks and ship described, yet not understood) and this got a bit frustrating, given your usually large recognized vocabulary.

As usual, the feelies and packaging were excellent (the scratch-and-sniff was very cute) and the tie-in clues in the comic book worked quite well. Your innovative brand of "packaged" copy-protection is always a pleasure to discover.

In summary, you have come up with another solid addition to your library and LGOP has all the earmarks of a winner. I hope Mr. Meretsky continues his prolific association with you, as his contributions are among my favorite of your products. If he ever tires of interactive fiction, I'd be more than willing to talk to him about writing television comedy here in Hollywood.

## Summary Report for Leather

Another triumph for you at Infocom! I felt that Leather Goddesses of Phobos was a very well done entry into a new genre. The puzzles in Leather were definitely challenging. I really like the fact that no matter what game you do, the puzzles are always varied and intriguing. That's something that few people or companies can say - the quality of an Infocom game has never suffered, no matter what the setting or premise. Just thought you might like to know that, keep up the great work!

Anyway, back to the game, I thought that the Ion Beam / Barge puzzle was extremely well done, nice and subtle, yet so obvious that one kicks oneself a thousand times for missing it. Now... how does one report on the sexual content of a game? One thing I can say is that it was definitely well integrated into the game. After talking to my family, we came up with the following general consensus.

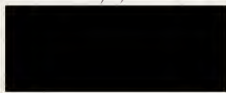
We felt that it was a very tasteful implementation. It added an interesting dimension to the game, in that it allowed you

to interact very freely, and presented a more realistic picture of things. I personally feel that it added an intangible, undefinable quality which enhances the story and makes things seem more real, rather than dreamlike (though I like dreams and fantasies just as well).

I also found the game and the writing style to be absolutely hilarious. Many times I was forced to stop playing the game for a few minutes because I was laughing so hard. Great work!

Well, I guess that's all I have to say, except that I sincerely hope to see another Infocon game soon. Until next time...

Sincerely,



P. S. It has occurred to me that there are pieces of my reports which you might like to have me change. If this is the case, please let me know, so that I can incorporate those changes into future reports. Thank You.



JUNE 9, 1986

DEAR MAX,

HERE'S ALL MY PLAYTEST MATERIALS.

I'M SORRY TO SAY I DIDN'T EVEN GET TO  
BOOT THE DISK. I WORK IN ADVERTISING  
AND WAS HIT WITH A STORM OF WORK.  
WORKED LATE AND SOME WEEKENDS.

I DIDN'T EVEN GET TO PLAY ANY OF MY  
GAMES. PLEASE DON'T OFFER ME A COPY  
OF "LEATHER" ANYWAY. I DIDN'T DESERVE IT.

BUT, I PROMISE TO BUY IT WHEN IT  
COMES OUT, O.K.?

I KNOW YOU COUNT ON PLAYTESTERS  
FOR FEEDBACK, BUT I COULD NOT GET  
TIME. PLEASE FORGIVE ME, AND KEEP ON  
BEING THE BEST GAME CO. I KNOW OF.

Thanks,

*Richard D. Kile*

Richard D. Kile  
2022 Oakstone Way  
Los Angeles, CA 90046

7 June 1986

Mr. Max Buxton  
INFOCOM  
125 CambridgePark Drive  
Cambridge, MA 02140

Dear Max:

Now that I am safe from flytraps and can type connected sentences without Clap Hop or Kweepa between every few phrases, it is possible to report that I actually finished the game. Many comments are on the usual bug sheets, but don't miss the back of page three of the bug sheets -- I ran out of space.

Overall, I enjoyed the game a lot. The choice of persona is a relief -- also, it makes the game more interesting, because it's fun to play it both ways and see what does and doesn't change. The same thing with the three modes. Except in time-restricted situations, I tended to do a save before a couple scene and play it through in all three modes; probably I would do the same thing even if I were just playing and not testing.

The sex content is well-handled -- racy, but not gross. In the long run, like most jokes, it's best the first time through. As I keep playing through the same place, I don't really read the descriptions anymore. For those who are into the game for that aspect, the pickings may be kinda slim toward the end of the game, especially if they don't happen to barge through the space yacht door. Somehow it seemed like the end-game promised some and then all there was was the Marx brothers banana peel. I was a little surprised that changing modes in the boudoir scene affected so little of what I saw and heard. Perhaps it's just as well!

I really enjoyed the descriptions of the tree and the Venus flytrap and its demise and entrapment -- also when I asked what is a flytrap the description was good. But I couldn't get a descr. of a marsmid, which would have been handy. The rabbit is really funny when he's been put in the machine, and appropriate next to Wattz-Up Dock. The Sultaness trying to find an excuse to Kill me anyhow is good. The "tits" bit is very good -- except that I wonder if it's wise to mention J.F. by name. At the moment that makes it very topical and funny, but if something should happen to him, the joke could suddenly become very tasteless. I don't suppose there's much chance that he would actually find out about the joke and object in a legal fashion [probably insufficient grounds anyhow]. Not recognizing certain words in tame mode that it does in lewd is a nice touch; also not letting a person enter a real low age and then try to fake it out. The

only problem with that is that anyone who wanted to could restart the game. I would rather that the 'sexually-transmitted disease' the ducks died of be just a 'disease' in tame mode.

The word-search paper clue is functional, except that when I do word-searches, I often don't circle the words, and don't usually therefore know what's left behind. Given that we know there's more than one route through the game, there's no particular reason to suspect that it's anything more than a preliminary version of the matchbook in case we don't read that. I would have had a lot of trouble ever guessing about the guerrilla trap without help -- largely because I did not expect to be able to put leaves on the trellis when everything else just slipped right through. I thought it might be a useful ladder somewhere. I tried hiding in the hole and signalling with the flashlight, hoping to attract a moth to either satisfy or eliminate the flytrap [imagine a flytrap ptewing at the feel of all the moth fuzz in its orifice], but couldn't wave or point the flashlight usefully. The lab sequence was intricate but not outrageously difficult. Funny!!

Given more time, I might have solved the frog Kiss without help [Max told me to overcome my reactions not to Kiss it]; actually, I wasn't far from solving the cotton balls either, given that I realized that I could get to the barge anywhere it was from the well bottom, and knew I could reach the controls from the dock. However, it would have been a long time before I put the two together, I think, because I expect [whether justifiably or not] that the actions it will take to solve a puzzle are reasonable to take the first time through the sequence. Given that up to that point while on the canal we have always returned to the barge moored at the dock even if the location turned out to be useless at the moment, it is NOT reasonable to arrive someplace and immediately send your boat ahead without you. I tried returning to the harem after teleporting to the barge at the dock and found no way in. There may be something I missed, but it looks to me like it is a non-recoverable mistake -- if you don't get it, you have to start over before the whole maze sequence. You can send the barge downstream, but you can't teleport except from inside the maze. I did try leaving the harem before taking the map and torch, and couldn't leave that way. Maybe the white circle could be an alternate route IF you already have the raft; bleach in the laundry could restore it if it's already been stained.

I might never have waited in the bedroom in Cleveland without a hint. Since as a good guy, I don't usually lie, what's the solution if my real weight is less than T's? In space, I tried giving MY sword to my enemy with no luck, so it would have been some time before I tried handing his/her own back. When I offered mine, a helpful sneer of "A true lady/gentleman would never handicap an enemy with an unfamiliar blade, even if it is of higher quality" would have let me know I was on the right track. The "bark" is funny.

I get distressed at things like being unable to put the raft in the water in the maze -- why not? Once you get in, it could drift anywhere it liked, or you ought to be able just to tow it around with your junk in it. I hate it when the description includes something like a sultan, and then you can't see a sultan if you examine it. Something like "He used to be important, but he isn't now" would be less infuriating. The message "That's not important" is comforting and saves a lot of frustration.

When I get my copy of the real thing, I'll probably play it to see what it's like, and then send the [original] disk on to my brother in Cleveland. We grew up in North Canton -- and I drive past Upper Sandusky on my way home from Ann Arbor. The general flavor of the game is more his style than mine, especially in lewd mode (I had wondered how bad it would be, and decided it was like talking with my brother). He is a freelance artist, writer, and copywriter [guess which pays the bills] and if he ever gets time to play it, would enjoy this. Nothing like a free Christmas present, eh?

Keep up the good work!

Semi-sincerely,



*The Scratch 'n Sniff Stickers are a nice touch - except that the pizza doesn't smell like pizza to me. The chocolate & garlic are fine; so is the perfume.*

*Good thing there's a map to the catacombs!*

*Install did not transfer the things necessary for BOK to work - got File not found. Is this a bug or a test-version deliberate trap?*





8/10

44 36 28

```
ed pastri.pas
Edit: PASTRI.PAS
*sw#0P\PO\cw#0P\PO\3600
03600      (writeln ('Value=', Value)      (check point)
*e
```

```
DSKC:PASTRI.PAS[23010.147351]
```

```
.ex
PASCAL: PASTRI [ASSIGNMENT]
LINK:   Loading
[LNKXCT ASSIGN execution]
OUTPUT  = tty:tty
pas stack[0] : 2
               1

pas stack[0] : 3
               1 1

pas stack[0] : 4
               1 2 1

pas stack[0] : 5
               1 3 3 1

pas stack[0] : 6
               1 4 6 4 1
```







Item	Location	Use
stool	B.R.	climb to get basket
pass	B.R.	expose hole to R
o. nose	lat	on list
o. headlight	Cleveland street	on list +20
rabbit	oasis	freighter mouse
painting	cell	open cage +25 - successful transform
chocolate	cell	
matchbook	T's cell	
blanket	cell	wrap baby robot
sheet	bedroom	make rope
lip balm	dune	to kiss frog
message	dune	tells which husband
tray	cell	turns into a Ray
✓ flashlight	pocket	can trade for Tee remover
✓ train	fork	color oasis each
✓ basket	closet	put baby robot
coin	booth	buy an exit (change 6 penguins)
if frog with crown	Ruined Castle	clothespin } get blender lip balm } finger } tear eyes }
Tee remover	Back Sea	exch. for flashlight / put tray in, +7
exit	Back Sea	cream finger get a ray
o. blender	Back Sea	need 1-mammal change from penguins at South Pole
✓ clothespin	frog	on list
map	laundry	to kiss frog
✓ torch	harem	
✓ hells	harem	
✓ leaves	Cleveland garden	trap fly trap
✓ nt angling cream	garden	
o. 82° angle	garden	
	Mist's throne room	on list

$$\frac{44}{41} \approx 57 = \text{Knight of Colubra}$$

$$\frac{169}{375} = \text{Muggers of Muggers}$$

$$\frac{198}{269} = \text{Duke of Dittich}$$

$$\frac{225}{362}$$

ROBERKHSEH  
FEGUPRISSLI  
NECHTIGUIGR  
PHONEBOOKS  
PINEAPPLES  
OTHELLODREHS  
DOTTEDBUS

```
/* *****  
/* UTILITY.C: I/O UTILITY FUNCTIONS: */  
/*      inint()      prompt for integer and return */  
/*      instr()      prompt for string and return  */  
/*      yes()        prompt for yes/no and return true/false */  
/* *****  
#include "ljk.h"  
  
/* ***** BEGIN: inint *****  
inint(prompt, min, max)  
/* Author: L. Krieg      Date: 10/24/85      */  
/* Purpose: Prompt user via stdin; return int in range min<=int<=max */  
/  
/* Arguments:          */  
char * prompt;         /* A string to be used as a prompt */  
int min, max;          /* Minimum & maximum acceptable values */  
/* Effects: Uses stdout and stdin */  
/* Returns: Integer as entered by user */  
/* -----  
/  
{  
/* .   Define local variables */  
char c;                /* Current character for I/O */  
char io[32];           /* I/O array */  
int maxinput = 30;     /* Stop here on input */  
int answer;            /* Integer representation of user input */  
char * next;           /* Pointer to next I/O character */  
  
/* .   Define error messages */  
char * erptr1 = "You entered ";  
char * erptr2 = ". Please enter an integer between ";  
char * erptr3 = " and ";  
char * error1 = erptr1; /* Set up pointers to messages */  
char * error2 = erptr2;  
char * error3 = erptr3;  
  
/* .   DO... (loop to prompt, check, and reprompt if necessary) */  
{  
/* .   .   Prompt the user */  
write(prompt);  
  
/* .   .   Get input */  
next = io; /* Point to start of io array */  
while ( ((*next = getchar()) != '\n')  
        && (*(next++) < maxinput)  
        ;  
    *(++next) = '\0';  
  
/* .   .   Convert to integer */  
answer = atoi(io);  
  
/* .   .   IF answer is out of range */  
{  
/* .   .   .   Tell user what the proper range is */  
write (error1); /* You entered */  
itoa(answer, io); next = io; /* (input) */  
write (next);  
write (error2); /* Enter btwn... */  
itoa(min, io); next = io; /* (min) */  
write (next);  
while (error3); /* and */  
itoa(max, io); next = io; /* (max) */  
writeln (next);  
}  
/* .   .   End If */
```

Joe's Bar

NE - Ladies - taking pizza → Cell.

NW - Gents

S - Front door

Cell score 3 for getting there  
cat almost dead  
Flask + blank  
choc.

S - door → End of Hallway

N -

S - Other cell + Tiffany + paper

E - guards

W - guards

U - observation room

D - Basement

Observ. Room

W - window

N - closet

+20 for getting  
back into cell

Closet

floor-hole → Venus

shelf-on-wall

with basket

Venus

Jungle Fork, of Sorts

W - lettuce = Flytrap

✓ Fork, of Sorts

-Z - Clearing

later, saw = Main Hall of  
palace

Clearing - black stain

E - Clearing

W - Fork of sorts

NX

S - Clearing

NE - FRONT DOOR

NW - BACK DOOR

SE X

SW X

U X

D X

BACK DOOR - Tee rompers  
x flashlights

E - Cliff top

W - Clearing

S - Cliff top Hut

FRONT DOOR

N - Hut

S - Clearing

E - Rocky Cliff top

Rocky Cliff top

N - Jungle - BACK DOOR

W - Jungle - FRONT DOOR

SE - over

NW - VIZICOMM booth

edge of cliff - cinder → Royal  
Docks

VIZICOMM booth

'out of order'  
cannot coin from  
return

Royal Docks

S - castle = T. Room.

Canal E,

W,

Throne Room

N - Docks

S - main entrance Ruin

S - Martian Desert

Martian Desert

N Ruin

SX

E - another Ruin

W - Yet Another Ruin

Another Ruin  
Frog,

W - park

E - uncharted,  
desert

basement

Martian Desert

SE - Oasis

NW - Ruin

wait a  
couple of  
moves

Oasis  
rabbit

E - park - Wait 2-3 Up Dole

W - desert

Circle → Cleveland

Wally Up Dole (getting near  
S. Pole)

E - canal

W - jungle = Oasis

Yet Another Ruin

E - Martian Desert

NW - Hickory & Dinosaur  
ruin  
S - Ruin

Among the Pines 149

Cleveland

NE - T-W House

S - Lawn

make  
sock

Teeny-Weeny House

E - to garden - more sod  
units to small  
hallway

SW - Cleveland

U - upper bedroom  
window to Ford,

Barge - Purple - Go with the flow  
orange Magneto MUD on

Baby Dole  
N - trail

2. What is prompted by loop that performs six statements until either the price is a negative amount, or the eof is reached, or you have looped 350 times [the loop should check for all three possibilities]. The statements are described as: calculate tax by multiplying price \* tax rate; store price in price array; store tax in same position in tax array; add price to total price; add tax to total tax; read a new price. These statements are in the correct order; to get the loop to work, you need to do a few things before you get into the loop itself.

7. What is the output of the following program, given the data

23  
42  
25  
18

Thomas     Gardener  
Felicia    Villalba  
Theresa     Cline  
Joel        Prophet

[assume data has no spaces at front of each line]

7a: How many characters long is each word read in?

7b: How many elements are there in the array Firstlist?  
Does this cause a problem?

PROGRAM Middle (Input, Output, Infile, Outfile);

CONST

Max = 10;

Maxnum = 4;

TYPE

Wordlen = 1..Max;

WordType = varying [Max] of char;

ListType = array [0..Max] of Wordtype;

VAR

Firstlist, Lastlist : Listtype;

First, Last : Wordtype;

Numlist : array [Wordlen] of integer;

Num : integer;

Flag : boolean;

Infile, Outfile : Text;

Begin

open (Infile, 'midtest.dat', old);  
reset (Infile);

open (Outfile, 'midout.dat', unknown);  
rewrite (Outfile);

writeln (Outfile, 'Midtest results');



# Catacombs

SW - blocked tunnel

NE - blank wall

S - blank wall

E - blocked tunnel

clap bottle - 5

hop - 9

hweepa - 11

E - block T

W - blank wall

S - blank wall

lat 11 = on canal  
in raft  
@ buoy

start S - blank wall

E - blocked tunnel



## Catacombs junction

lat 3. sac

W - blank wall

S - blank wall

E - blank wall

N - blank wall

SW - tunnel - collapsed

SE - blank wall

NW - blank wall

NE - blank wall

U - no passages

12x  
5x  
tunnel collapsed  
W-X  
NW = X  
SE X  
SW - collapsed tunnel  
NE X  
mini Catacombs



## WEEKLY SCHEDULE: FALL 1985

MORNING												NOON		EVENING													
7	8	9	10	11	12	13	14	15	16	17	18	19	20	...													
TUE														TUE													
L														L													
M														M													
K														K													
J														J													
I														I													
HMK														HMK													
WLK														WLK													
LPK														LPK													
WED														WED													
L														L													
M														M													
K														K													
J														J													
I														I													
HMK														HMK													
WLK														WLK													
LPK														LPK													
THU														THU													
L														L													
M														M													
K														K													
J														J													
I														I													
HMK														HMK													
WLK														WLK													
LPK														LPK													

# Catacombs

SW - blocked tunnel

Ne - blank wall

S - blank wall

E - blocked tunnel

clap batte - 5

hop - 9

hweepa - 11

E - block T

W - blank wall

S - blank wall

lat 11 = one canal  
in raft  
@ buoy



start S - blank wall

E - blocked tunnel

## Catacombs junction

lat 3. saw

W - blank wall

S - blank wall

E - blank wall

N - blank wall

SW - tunnel - collapsed

SE - blank wall

NW - blank wall

NE - blank wall

V - no passages

10x  
5x  
tunnel collapsed  
W-X  
NW-X  
SE X  
SW - collapsed tunnel  
NE X  
Catacombs



nw  
clap  
hop  
kweepa

n  
ne  
clap  
e

ne  
hop  
ne  
clap  
se  
kweepa

d  
save 4

clap  
nw  
hop  
clap  
ne  
ne  
clap  
se

ne  
kweepa  
clap

hop  
nw

take book  
clap  
nw  
save 5

S  
kweepa  
clap  
hop

? se  
se  
d

e  
clap  
w  
hop  
kweepa  
e  
clap  
w

sw/s

sw



clap  
ne  
hop  
w  
kweepa  
clap

sw  
sw  
clap  
hop  
sw

take raft  
clap  
kweepa  
take raft  
clap  
ne  
e  
nw  
n  
clap

put rakes in sack

clap  
kweepa  
hop  
take raft

n  
clap  
ne

e

nw

n

ne  
se  
kweepa

v lat 2

clap

ne nw to well bottom

lat 9. sev

7 with book & raft at well bottom

8 - inside igloo

9 - cleveland garden

10 - at oars after space ship

11 - in long cor.

R at hatch on house

13 - 5p gr.

14 - mouse shelter in hideout

15 - in sp ship & photo

lat 1. sav R. Cliff  
+ far stairs  
nose  
cork  
6/60

lat 2. sav Throne room  
+ machine  
85/74

back in house & bells  
+ 165 & veg

lat 3. sav - in harem + map & torch

9 - through catacombs  
book raft in hand.

12 - at water up  
Deck + book & raft

16 - Exit ship  
- walk to Boulder



# PERSONAL PACKING LIST

Trip to: North Canton Date: 23 May 86 Days: 3

TAKE	Gen.	L	M	K	J	I
------	------	---	---	---	---	---

## CLOTHES

Under

Tops

Pants

Socks

Work/Play

Tops

Pants

Shoes

Good

Tops

Pants

Shoes

Decoration

Protection

Sweaters

Jackets

Coats

Gloves

Boots

Hats

others  
Specials

Swimsuit

Pajamas

nw  
clap  
hop  
kweepa

n  
ne  
clap  
e

ne  
hop  
ne  
clap  
se  
kweepa

d  
save 4

clap  
nw  
clap

ne  
ne  
clap  
se

ne  
kweepa  
clap

hop

nw  
take book  
clap  
nu

S  
kweepa  
clap  
hop

? se  
se  
d

e  
clap  
w  
hop  
kweepa  
clap  
e  
w

sw/s

sw



clap  
ne  
hop  
w  
kweepa  
clap

sw  
sw  
clap  
hop  
sw

take raft  
clap  
kweepa  
hop  
clap  
ne  
e  
nw  
n  
clap

9 - through catacombs  
e book raft  
in hand.

12 - at  
Watts up  
Deck  
+ book  
a raft

16 - Exit Shop  
- ends to  
Border

lat 1. sav R. Cliff  
+ far  
stairs  
nose  
corn  
6/60

lat 2. sav Throne Room  
+ machine  
angle  
85/74

back in house + below  
+ 165 & veg

lat 3. sav in harem +  
map & torch

put rakes in sacks

clap  
kweepa  
hop  
take raft

n  
clap  
ne

e  
nw

n

ne  
clap  
se  
kweepa  
hop

clap  
ne  
to well bottom  
lat 9. sav

7 with  
book & raft  
at well bottom

8 - inside igloo

9 - Cleveland garden

10 - at oars after space  
ship

11 - in long car

R at hatch on horse

13 - Sp gr.

14 - mouse shelter

15 - in Sp ship & photo

catacombs

moth

flytrap

redis + bag of leaves

Space Jacht mitre



Space

lat 7 = in jungle  
- full of red leaves

lat 1 - Nicotiana

2 - coral + bakin

3 - at oasis

4 - jungle with sunlight

5 - flytrap is trapped

6 - principle of fly trap

6 - have left in

house

pts

hose

blender

headlight

angle

(147)

Hold S - Stable

SW - Long Corridor

E - stable

NE - Hold

W - Long Cor.

W - Long Cor. +

chick

Stable  
[clone] n - Hold

W - Main Hatch

n - main hatch - thermometer

E - Stable

7 - catacombs

map, torch

breast

2 - Place rescue

my bird

of dark

- or over - or

run

13 - in hold

14 - get Spawning st.  
+ raft

at long cor. chick

at hatch

111111

PLI ENVIRONMENT\_Options Subtopic?

PLI Subtopic?





ABCDEFGHIJKLMNOPQRSTUVWXYZ

randommessage

THE BATTLE FLEET IS BASED ON MARS-  
ON THE BANKS OF THE  
GRAND CANAL

Score: 3

Moves: 65

Among the Dunes

Score: 3

Moves: 65

Among the Dunes

Score: 3

Moves: 66

Among the Dunes

Score: 3

Moves: 66

aces of Mars. lies dead at the base of a dune.

Lying next to the body, partially buried in the sand, is a strange coded message.

Tiffany is here, counting on her fingers and mumbling to herself.

>take message

You're already juggling as many items as you could possibly carry.

>read message

VSDFHHQN UXR B VVLN RW PLK JQLNVD BE PLK RW IOHVUXRB BILWQHGL -- SDP WHUFHV HKW  
WHJ GQD VVHQDWOXV HKW IR 631 UHEPXQ GQDEVXK WFDWQRF RW VL QRLVVLP UXR B

>read message

VSDFHHQN UXR B VVLN RW PLK JQLNVD BE PLK RW IOHVUXRB BILWQHGL -- SDP WHUFHV HKW  
WHJ GQD VVHQDWOXV HKW IR 631 UHEPXQ GQDEVXK WFDWQRF RW VL QRLVVLP UXR B  
TEG DNA SSENATLUS EHT FO REGMUN DNABSUH TCAWOC OT SI NOISSIM RUOY

>

[Come again?]      low      olwy      SPACENK RUOY SSIK OT MHH GVIKSA YB MHH OT  
FLESRUOY YFITVED! -- PAM TERCES

>read message

VSDFHHQN UXR B VVLN RW PLK JQLNVD BE PLK RW IOHVUXRB BILWQHGL -- SDP WHUFHV HKW  
WHJ GQD VVHQDWOXV HKW IR 631 UHEPXQ GQDEVXK WFDWQRF RW VL QRLVVLP UXR B

your mission is to contact husband number 136 of the sultaness and get the secret map, identify yourself to him by asking him to kiss your knecaps.

LEATHER GODDESSES OF PHOBOS

Gamma Test Report 6/18/86



## LEATHER GODDESSES OF PHOBOS-THE RACY SPACE-AGE SPOOF

Overall, this game has very good lasting power. I experienced a slightly higher concentration of humor in some of the other games but this one is still easy to stick with because of a low damp, dark and dingy factor. The different modes and genders capability also increase long-term playability but I found when replaying in female mode I avoided going into the catacombs again altogether even though I had every move mapped out. By comparison, the glass maze in SORCERER was fun and the twisty maze in ZORK was but a minor nuisance.

I like the IDEA of multi-modes better than I like actually using the capability. After booting up the first time, my second move was to enter into LEWD; playing in "suggestive mode" was only halfway indecent so I stayed in lewd forever. Personally speaking, I saw no need for the other modes except when simply curious (what would I do with the Sultans wife while TAME?). SUGGESTIVE mode, I feel would have been perfectly sufficient for all audiences. On the other hand, I was very impressed with the gender-change alternative. I'm sure a lot of women attack your games and this courtesy is overdue.

I found only a few bug-like problems which have been printed out for you to see. In addition I have a few questions for your contemplation: Why can one "KWEIPA" and summon a martian hawk from anywhere in the solar system including Cleveland, Ohio? Also, let's take a look at the good-guy/bad-guy fight with Thorbast. After rescuing the defenseless woman and following her into the passenger ship, a true good guy would quite naturally knock before entering the bedroom. Why did I get locked out after knocking and get laid after just barging in instead of the other way around?! Max and I already talked about the apparent impassability of the flytrap (like the observation room or the fence in Cleveland) and I understand that is now being remedied. I did have some fun with the "T" remover and laughed at the bunny instance, why not more useless but humorous ones? And why wouldn't the "T" remover remove the "T" from "TEN MARSMIDS"? Sure, the penguin wouldn't accept the coin because it would no longer be legal tender but thats just the way it goes. Finally, if the flytrap is caught in the hole via leaves-and-trellis, why aren't there any remaining trellis twigs found later in the hole? (of course you could then remove the "T" from "twigs" and wind up with a bunch of wigs you could wear and wonder what to with....) Finally, it seems to me that the second and subsequent times landing in the "Cramped Space", the floor should already be destroyed and you'd fall through to your cell without delay.



Now then, over several hours (and especially last Sunday morning over 12 pots of coffee) I singlehandedly deciphered the "seemingly meaningless matrix of letters. Unfortunately I had already disposed of the flytrap...This sort of mind-boggling item is the kind I like but I'm not sure this is a standard level puzzle. The alien message was alright, a pain in the neck but nevertheless pretty straightforward. Two puzzles were so easy I couldn't get them: the headlight and Thorbaest. With the headlight problem, Trents' death message had not become familiar by the time I ruled out his "taking the honors" and with Thorbaest I had missed it by an inch by only offering him MY sword! Overall, puzzles here were logical and steadily solved. In a standard game I look for no more than a five hour stretch of not knowing where to go, what to do, who to see and what to say.

The power station puzzle was every bit as good as the nitroble (Planetfall) and the Gondar spell (Sorcerer). It's been months since I got any megawatt chills from reading my computer screen! I was just wandering around and stumbled upon the answer (mind you, one of those per game should be plenty). And I only wish real-life sex could be as good as what I had with my pick of the Sultans' wives.

One more thing, and if anyone else agrees with me, it may have some worth: The finale was so exciting, so fantastic and so Captivating that I would rather not have been allowed to enter that area of the game until I had all eight items...the second time through is still good but the first time is pure socko! Plus, a couple times during the game I'd try something and the response would be that there would be plenty of time for "that" in the finale; however the finale takes the reins and pretty much drives itself to the end; why couldn't I win the game and be left with a girl or two such that I could leisurely have my way with them until entering the "QUIT" command??

(Editors addition...you've successfully dealt with outer space, Earthy adventures and fantasies; how about something in a dream--instead of dying, you'd wake up)

Well, I like your new game. I liked it even while it pissed me off. I even liked it when it pissed me all the way off. This game has balls; definitely a weiner. Thank you for allowing me to assist; would love to again sometime.

## PACKAGING ITEMS:

### Scratch & Sniff:

A wonderful additive with plenty of merit but I must question the treatment. You'll probably not use this instrument again right away so why not make it complete (assuming cost is no object, of course)? I was very dissappointed not to find the clump of yellow flowers on the palette. In addition, why not have some kind of stew (or fried electrical gear) in the robot tent, soap in the laundry and cherry chapstick for lip balm? All in all, suitably slick.

### Comic Book:

(With regard to the catacombs) I don't remember seeing such significant clues buried within the packaging before. Normally there would be some small connection within the game such as, the dead alien might have the comic book stuck in his back pocket or Trent would read the message over my shoulder and make some obscure reference. This sort of auto-clue is what distinguishes the "Standard" from the "Advanced". Also, on the bottom of page four, why does Lane seem to be answering his own question and why wouldn't Lydia already know who he is anyway? After all, he IS Lane Mastodon!

# 'Leather Goddesses of Phobos'

Gamma Report

by  


**INFOCOM**

Max Buxton  
INFOCOM  
125 CambridgePark Drive  
Cambridge, MA 02140

June 12th, 1986

Max:

The place: Lower St. Petersburg, Florida. The time: 1986. The game: at a free autographed game per shot, you don't ask questions. All you know is that your third test tasted as good as the first.

Here begins a transcript of interaction with [REDACTED]

Infocom interactive addiction -- a racy space-age beta report spoof  
No Copyright (c) by anyone. No rights' reserved.  
Release 1 / No serial number required

My critique of LGOP appears somewhat different than either reports submitted on Spellbreaker™ or Trinity™. I found LGOP for the most part to be an amusing and enjoyable game to play. Meretzky's writing is brilliant. I showed my sister Wishbringer™ the other night. Adding the first time player to interactive fiction with Wishbringer™ is amazingly easy to do. Getting them to go home is the difficult part. We examined the arcade machine. A lurid logo ("LEATHER GODDESSES OF PHOBOS") is painted on the side. How long have you been working on this thing?

I guess the only real goal left in this life is to be quoted on the inside cover of any one of your game packages. If you could ask one of your in house enchanters how much time I've got left and if I have a little, then I'm really in no great rush, but if I'm not going to be around too much longer, and it's not too much trouble.... Thanks for wanting me to test LGOP.

Sincerely,

[REDACTED]  
Interplanetary Emperor



## SEXUAL CONTENT:

I was disappointed that LGOP required no true sexual puzzles. I'm well aware of the nature of today's attitudes. The tremendous swing to the right which we are suffering and the realization that you're walking a thin line with LGOP are not unknown to me. I respect your decision to attempt to cross this line, be it for financial reasons or artistic freedom, but I don't think LGOP should be touted as a highly sexual game as I imagine your marketing staff will want. After all, sex and violence are certainly what sells. Thank God you aren't writing Rambo games. If you do, I'll lose all respect for you. I hope this never happens. I do feel however, a real letdown from the lack of any sexual puzzles necessary in order to solve LGOP. You've taken the initial plunge. You're going to get flak anyway. What's the point? Do you really think you won't get flak? Hell, the opening comments of the game (which I loved) will piss enough people off as is. Why not liven things up a bit? Do you really think that just because LGOP doesn't force you to have sex with anything in order to solve it is going to eliminate the flak you receive? I doubt it will make any difference whatsoever. You're undoubtedly going to bill this as a sexual game, therefore at least one puzzle should be based upon the completion of a sexual solution. For instance, one might have to learn an alien's particular sexual proclivities and use them to one's advantage to obtain an object or solve a puzzle or something! When you start getting flak from this game in it's current form anyway, you'll probably wish you'd been bolder. It would increase sales. I hope when you do start getting flak from this mild "sexual" adventure game that it makes you mad enough to write a really dirty one. You might as well go all the way now that you've started. Adults deserve the right to sexually oriented programs, but let's make them sexual. LGOP is just another standard adventure game, where one is finally given the opportunity to have sex with creatures after having never been allowed this option in the nineteen or twenty previous games they might have played from INFOCOM. There's nothing new here except that. I received at least as much enjoyment from the response "such language from an adventurer" as I did from the responses to sex in LGOP. Of course I've solved most of your games over the years and to a new player having sex in a game may be a real kick, as well as the fact that a sexual theme could lead to additional market penetration. Perhaps LGOP will achieve a notorious status, leading to some truly stimulating adult games. I hope so for all our sake. Your games are the greatest, and I wish you the best of luck with LGOP. You may find that it brings your oldest and most faithful players running to their computer and software store in droves to order it, since I seriously doubt many dealers will stock it. I liked it, but I don't want the grief of having irate parents coming to me, a computer store manager, and beating me up when they look over their kids screen and see them fucking a gorilla on the home computer system I just sold them. I'm sure my store owner will special order this game only, if at all.

Of course you realize that you will now be advertising LGOP in Wishbringer™, an introductory level game. Most kids will of course want to continue with the apparent sequel "The Leather Goddesses of Phobos". Good Luck. I hope you don't need it.

### COMMENTS ON MERETZKY'S WRITING

In various places throughout this report I've commented on Steve Meretzky's writing style. I love his work. Where can I find his books mentioned in about the author in the docs? The company that printed them seems to be out of business. If it's not too much trouble, let me know where I can pick them up.

Mr. Meretzky has a talent for making one imagine so many possibilities in the solution of a puzzle that his work with you has been some of the best produced. I don't really know how to explain this, but I'll make an attempt. I must have used my entire inventory trying to rid myself of the ion beam headache. I tried tying the rope to everything. I was sure a Cleveland phone book would be in Cleveland, therefore the description of "this part of Cleveland" led me to believe there must be another part I could find. In a lot of other games, one can usually determine when he's done with an object. Upon discovering that I no longer possessed a light with which to examine the boudoir, I hopped and clapped my way back through the maze, this time with the flashlight, taking not a small amount of time to consider whether or not I could get there with the torch. I was doubtful that I would discover anything, but the description of a dark boudoir contained enough of a hint for me to force myself through this replay of events since I didn't have all of the items I needed to complete the game.

The description in brief mode of the bed made me continue to wonder if perhaps there wasn't some other use for it, such as getting through the ceiling.

I threw the rabbit and other objects through the circle leading into the hold hoping that "Thorbast" might throw the grenade at them instead.

I tried releasing the rabbi and rabbit in the maze hoping they might lead the way out, or say a prayer or distract the maze creatures. I thought as well that the rabbi might say a prayer in some other location that might help me. I hoped he might be capable of reciting some type of anti-radiation prayer, therefore releasing him before, during, and after the radiation. Duped by religion again. I was pleased that the program recognized I was in the barge when I released the rabbi. He swims away. This is the type of detail which should remain consistent throughout all of your games.

The vizicomm could have been made into a red herring puzzle by removing the out of order sign. This could lead players to think that perhaps they

could make a call. Perhaps even an occasional dial tone, which could go dead, would further enhance this area.

I spent some time in the tight squeeze.

If I kept the baby, would it's crying affect something somewhere in the game?

The below responses made me think that maybe I could do something in certain situations.

Close, but no cigar.

Nice try.

Steve's constant red herrings always make you wonder.

The puzzle of getting the photo made me lay my head on my workstation in exhausted frustration. I was just sure that this time Trent wasn't coming back to life after throwing himself on the grenade. I had already been in the boudoir and plaza, and was positive that I would need Trent to build the Super Duper Machine. The fact that Trent was dumb made me try to hand him every other object in place of the photo. I even changed them in the Tee Remover and tried that. I guess other people will find this puzzle much easier to solve than I did, but it really drove me nuts. It gave me headaches. I started the game over several times just to try to find the photo. I wondered if perhaps I hadn't examined the ceiling in the bedroom before Trent crashes through. I went back and screwed with the white circle. Black stain, white circle, black & white photo? How could I have missed the photo? I couldn't remember how I found the stoop in the South Pole. Should I go back and look under the stoop? Could I have missed the photo by not examining something properly? I remembered being unable to find the helicopter key in Planetfall™ and cursed Meretzky. Could this be another of his insidious red herrings?

Even the loincloth seemed to present possibilities at times for a puzzle on how to remove it in case something of use (other than the obvious) was in it. I discarded this possibility when I looked in loincloth and saw 1.you 2. loincloth.

The puzzle of the well and boat was excellent. The first time I went through the well I ended up at "my kinda dock". I didn't think much of this at the time, and only much later did I realize the connection between the boat and the well.

The black stain and white circle is too easy.

Solving any Infocom game in approximately 45 hours is a special accomplishment to me. Looking for and scripting bugs naturally increases this time. Therefore I estimate about 35 hours were involved in



actually solving the game. This seems awfully quick to me, compared to some other standard level games, but I found nothing I really didn't like about LGOP. I attribute this directly to Meretzky's writing.

Something is missing here though. The thief in Zork I gave me the feeling that there was always some unknown activity or movement taking place in some unknown location by a living creature. This made the game seem more eerie and sophisticated to me in a sort of real time sense. You might include some creature or something that would take objects if you dropped them into open territory. This would make one feel that there's always something going on that he doesn't know about in the story. Is this real hard to do or am I just another one of the many players out here who must miss this concept in your games.

I really do hate mazes. Meretzky's mazes are the only ones I've enjoyed at all. I use enjoyed for lack of any other word I can think of to describe the feeling after finally getting out. Steve's mazes, as I have mentioned in other reports are the only ones I've been through which are either fun, or make the player think of a solution other than forcing one to draw a complex geometric line diagram or something. Steve continues his reputation as the king of interactive maze in LGOP. The stupid part of my brain again took over and wouldn't let me read the comic. I fought with my stupid (and stubborn as well) side only momentarily, and then proceeded to frustrate myself for many hours of blind wandering through the maze while being bitten and eaten. Finally, I went to bed. Some better part of my brain managed to awaken me the next morning and I of course immediately decided to read the comic. Although I still hate mazes, I couldn't help laughing at having to "hop", "clap", and "kweepa". The images I got of avoiding the "Martian Sand Crabs" and "Canal Beetles" by hopping and clapping made this maze funny and almost bearable. Your anti-piracy method seems adequate here. No pirates will get through this maze without a look at the docs. It would be difficult enough without the map, and seemingly impossible without the information in the comic. I immediately noticed the heat-sealing on the outside of the Ballyhoo™ packaging. It's a shame you have to heat-seal your packaging on the outside, since the contents must be a real plus to sales as a tickler for a possible buyer, but it appears to me to be the best anti-piracy idea you've come up with. My AMFV Class One Security Mode Access Decoder is a bit frayed around the edges. Having to pull the decoder out each time I entered simulation mode distracted from AMFV's playability. I prefer your new method.

Mr. Meretzky once again shows us how he can convey to the player the feeling of motion while in a vehicle. He conveys this feeling in our ride on the Martian Canal. Meretzky's seemingly unique talent in the above is best evidenced in Planetfall™. How could one ever forget the feeling of motion while piloting the subway car? There was also a nice sense of movement while in the escape pod, especially while sinking into the water. Steve's trip in the barge isn't near as exciting to me as the subway car, but



the motion's there.

Although, this game really wasn't really a new type of challenge for seasoned Infocom adventurers, it was a pleasant game with Meretzky's inimitable style of writing as fun as ever, and of course Meretzky's games are always a challenge.

### COMMENTS ON RESPONSES

For the most part I preferred the comment of "relax" when trying to hit or attack something when it was pointless to the outcome of the game. It was most assuredly superior to responses in some of your other games. It's irritating for a program to tell me I can't attack something with an object when I should be able to. For example in some of your games if I try to do something like hit fence with axe the program might respond You can't attack the tree with the axed. This could be a perfectly logical thing to do in many instances. You were able to alleviate this problem with this response, although I suppose this could be frustrating to others, because the program will not let you do things that you could do with the objects you possess. This gives the player less freedom to experiment. Attacking certain people or things in some of your other games can lead to interesting results such as death, which might have occurred here by attacking the sultan or leather goddesses.

### THINGS I THOUGHT I SHOULD BE ABLE TO DO BUT COULDN'T

>put flashlight in sink  
You can't put the flashlight in a sink!

Comment: Why can't I put the flashlight in a sink? Maybe the response could be something like "As you look in the filthy sink, you reconsider and put your flashlight safely in your overalls."

### THINGS THAT MADE ME LAUGH

>  
[Come again?]

>come again  
You're not even breathing hard.

Comment: This really makes me wonder how many neat responses I miss in your games. This is the type of response one finds that makes the games more enjoyable. The more one experiments with commands the more one realizes how complex your programs really are. I wonder how many people will ever see this one?

>jerk trent with painting  
Oooo! S & M! Love it!!!

Comment: I really don't understand why "jerking trent with the painting" elicits this response, but I enjoyed it.

### **THINGS I LIKED**

The "Tee machine". This was an original idea which led me to waste a lot of time with certain objects, such as the ray and the rabbit. There were some cute responses with items that you'd use the machine on.

I liked being able to search through the dust. It gave me the feeling that something might be hidden there.

I liked the hawk coming to the mating call.

### **CUTE RESPONSES AND A CUTE ENDING**

>kill monster

The tree-monster squawks and flees, proving that its bark is worse than its bite.

Coming soon from Infocom: GAS PUMP GIRLS MEET THE PULSATING INCONVENIENCE FROM PLANET X.

### **REFLECTIONS**

I've had a little time to reflect on LGOP before writing a critique on it's content, style, playability, and originality. Then I started wondering if any of my testing or comments have any effect on the actual released version. This is the third game I've tested for INFOCOM in a little less than a year. I was disappointed beyond words I'd bother to type that one item in particular which was clearly pointed out in the Spellbreaker™ beta report was not fixed in the released version. Again I will point out that coral and moss are live. I should have been able to liskon these items. I was bewildered to find this obvious oversight remain uncorrected in the released version. The same response of dancing moss could easily have been substituted it seems, and I certainly hope this bug is corrected in a future version. Naturally, I never have gotten passed the vicious turtle maze to see if the ending was changed, and I did see a few of the responses I caught during testing fixed in the released version.

It wasn't easy for me to find the time to give Leather Goddesses of Phobos a thorough bug testing. Upon primary completion of the game, I was a little curious at the amount of what I consider to be bugs in my version. I wasn't particularly upset with any of them, I just wondered that if maybe in my pre-testing days with you, that I'd had played around the bugs for the most part. I began to wonder if Zork I was as full of bugs as LGOP seemed to be or if my eye was too critical. After considering this, I decided that my opinions of bugs in my reports to you were for the most part valid.

I am an extensive user of software and I can't remember a completely bug free program in the five years I've been actively involved in the computer industry. I realize that you're dealing with a complex parser, but it seems to me that your games must be more and more constantly tested, refined and then again tested and refined for you to continue your enormous success in the game market.

## IDEAS

>fuck meretzky

[I don't know the word "meretzky."]

>fuck steve

[I don't know the word "steve."]

>fuck INFOCOM

[I don't know the word "infocom."]

Comment: I didn't mean to! Remember, I'm just testing, so no insult is intended here, but there could certainly be some cute responses added to LGOP when commands such as the ones above are given. Since this game responds to this type of language, I feel you are missing out on some real funny possibilities. One could even (should even) die when making such comments about INFOCOM or Steve. Below, please find one poorly written example:

>fuck steve meretzky

Before you can even think about the possible consequences of your foul remark, a purple haze completely envelops you and as your eyes refocus, Steve Meretzky himself pops out of your disk drive brandishing what appears to be a recently blood-stained scalpel. Without hesitation he deftly removes your liver. The last sound you hear as the life ebbs slowly from your body is a vaguely familiar voice saying "Got another one, honey. A few more of these and I'll be home for dinner. I hope the company understands, but I'm not gonna take this shit anymore!"

You are dead. You have no score. You have no liver. And we aren't even going to let you (Type RESTART, RESTORE, or QUIT): >

Comment: You could even use a rebooter here. I would imagine it's a little too late to incorporate a rebooter into the program at this stage of the game, and god knows what kind of new bugs that might cause, but I think you'd agree that it would certainly make for a unique situation. It would have knocked me off my chair! I guess you have to consider the possible liability suits involved if the game starts killing off players as they die laughing.



O.k., I'm obsessed. I just spent approximately 45 eye bleary hours solving LGOP, tried to sit and relax, but now find myself back at the computer writing to you. Why am I so obsessed? Because I've come to the realization that I must test Infocom games for a living. I'm sure I'd be a great benefit to your organization. Before receiving LGOP, I was playing some of your other released games, noticing the bugs fly by that shouldn't have been in the released version and couldn't have gotten by me. I'm sure that other testers find many bugs I'd never see, but the ones I find appear so obvious. I have no idea how much help my reports have been to you, but I sure hope they've been of enough help for you to grant me an interview. I have credentials as being the beta tester to first circumvent the anti-piracy in Spellbreaker™. Hire me. O.K. Enough already! You will undoubtedly find my resume enclosed.

Infocom Headquarters, on the chair

A Federal Express Officer enters the room carrying a package. He looks around in a mysterious manner.

>examine the officer

He's a tall, good looking sort of guy with a well trimmed mustache. He's carrying a package.

>examine package

It looks like an ordinary overnight letter envelope.

>take envelope.

The Officer suddenly shocks your hand with a here-to-fore unseen electronic doggy prod. He says in a squeaky voice "Can you sign for this package?"

>answer "yes"

The Officer who has now apologized for shocking you and introduces himself as "Harry", whips out a notebook, and as you sign your name he disappears in a puff of orange smoke.

>take envelope

The smoke has now completely enveloped you and you can't see a thing in this orange haze. You vaguely remember someone mentioning that new mail delivery operating safety procedures were being implemented since the announcement of the soon to be released "Leather Goddesses of Phobos". You guess that it could have something to do with the letter bomb addressed to Steve Meretzky that wiped out the entire thirteenth floor of the building earlier this week.

>z

Time passes. Suddenly the haze clears and you see the envelope on your desk.



>take envelope  
Taken.

>open envelope  
You rip the envelope open. As the envelope rips open the contents fall on the desk.

>examine desk  
Along with your blorple cube and prism you see an LGOP gamma package and report. Oh well, back to work. Another boring report to read with a few bugs that are probably already fixed.

>read report  
You were right all along. Just another report from that Barnett guy, whoever he is. Well, looks like most of the bugs are already fixed and there's nothing new here but his usually inane comments about our games. Damn though, he does have his moments and if I would have had this a week ago when we didn't know about these bugs, it could have saved a lot of company manhours. Being a company man of course, you reflect on this for a few moments.

>drop report on desk  
The report lands on your blorple cube, knocking it off the desk. You hear a shattering sound.

>examine floor  
Thank god. Your blorple cube landed on Amy's ashtray and it's still in one piece. You take your blorple cube and put it back on your desk at the same time hiding the remains of the now useless ashtray under the carpet and get up to go home for the day. Suddenly out of the corner of your eye, you see a strange envelope with your name on the desk.

>take envelope  
As you lift the envelope it slips through your hands bouncing off of the blorple cube and sliding through the vacuum mail tube into the upper echelon executive offices. Exhausted you go home for the day. On the trip home, you can't seem to get that mysterious envelope out of your mind.

Home, on the bed.  
You awake suddenly to the sound of a phone ringing. You look at the clock. It's 10:08 a.m.! You're late again. You can't help remembering the wonderful dream you were having of lying in the sand on a remote island as you curse the constantly ringing telephone which awoke you from your pleasant slumber. It must be work calling. Hell, you've been working night and day. What do they want now?

>answer phone  
You pick up the receiver.

>listen

You hear an excited voice coming through the receiver. It sounds like your boss. "Thank god you're o.k.! We were really worried!" the voice continues. "How did you get [REDACTED] interested in working for us? We've been trying to get him for years. You actually got him to send you his resume!" You think of the envelope again. There must have been a resume in it. The voice sounds even more excited. "If you can get him to Cambridge you've got a million dollar bonus and a free vacation to anyplace in the world you might want to go, or around it for that matter, a year off and a promotion with a substantial raise. You immediately jump out of bed, fly to Florida, put [REDACTED] on the plane to Cambridge, get out your handy tourist guidebook and decide which island looks best for your year's vacation.

You have 1,000,000 out of 1,000,000 points. This gives you the rank of "Much better off than you should be but why not?".

Do you wish to RESTART, RESTORE, QUIT:

## The hyphen list

re-enter

bloodcurdling

Sexually transmitted

superionized

trans(ethal

protoslime

nondimensional

interrupts that on every turn

I-BEM

I-FIGHT

I-FLYTRAP

I-SALESMAN

I-MAD-SCIENTIST

I-CANAL

~~I-SPEAK~~

I-SULTAN

I-SWEEZE

I-CRY

I-URGE



NOUNS:

best  
bubble bath  
caress  
cliff  
climax  
couple  
crevice  
define  
disrobe  
ecstasy  
encircle  
eruption  
flash  
fig  
fruit  
high-rise  
melon  
member  
moistness  
musk  
nibble  
oil  
passion  
peak  
projectile  
rod  
satin  
seduction  
silk  
slope  
stroke  
stud  
sucker (cond,)  
tart  
tentacle  
throes  
tramp  
warmth  
wave

VERBS:

ache  
bathe  
caress  
couple  
climax  
desire  
erupt  
flash  
fondle  
gush  
gyrate  
impregnate  
insinuate  
lean  
lick

lubricate  
nibble  
oil  
plunge  
press  
prowl  
pump  
purr  
quiver  
radiate  
rub  
satisfy  
seduce  
squeeze  
snimmy  
sink  
slide  
spurt  
stroke  
swell  
tempt  
thirst  
thrill  
throe  
thrust  
titillate  
waft  
wave  
yearn

#### ADJECTIVES:

alluring  
arched  
arching  
breathy  
bulbous  
buxom  
creamy  
damp  
deep  
deeper  
downy  
eager  
effervescent  
erect  
engorged  
enlarged  
excited  
hot  
gleaming  
glistening  
jetting  
lissome  
lithe  
luscious  
moist  
muscle

naughty  
nubile  
oily  
panting  
parted  
penetrating  
pink  
plump  
pulsating  
pumping  
quivering  
rhythmic  
rigid  
rosy  
rounded  
shapely  
silken  
silky  
sineasy  
slippery  
smooth  
soft  
spurting  
stacked  
steamy  
studded  
sultry  
svelte  
sweet  
swollen  
tanned  
throbbing  
warm  
wet  
whispery  
white